ISSUE NUMBER SIX MARCH, 1965

K-α

IN MEMORY OF

BRACE BEEMER

the VOICE of

THE LONE RANGER

CONTENTS

CAPA-alpha #6 March, 1965

Central Mailer: Jerry G. Bails, 22529 Karam Ct., Warren, Mich.

PAGE	CONTRIBUTOR	TITLE
1.	Bails	*In Memory of Brace Beemer, illo
2.	C.M.	Contents
3.	Bails	Agent X Reporting, #6
8.	Brill	Index to Periodical Literature, #2
10.	Keltner	Checklist to First Heroic Age, pp. 7-9
13.	Thomas	ROY-al Ramblings, #1
17.	Gambaccini	Listen Here, #4
19.	Patton	Heavy Water, #3
25.	Castora	Shmoz, #2
27.	Bails	Hints: Repro with Spirit Duppers
28.	Kaler	Sounding Off
33.	Weingroff	Whiz-Bang, #1
37.	Rothermich	Wandering Miner, #1
39.	Ryan	The World of Ryandom, #2
45.	Alderson	Summation of K-a #1-3
49.	C.M.	By-laws of CAPA-alpha, as of March 1, 1965
51.	C.M.	Membership Roster, as of March 1, 1965
52.	Bails	The Return of the Mask, illo traced from the cover of WONDER WOMAN #24 (1947)

*Detroit's own Brace Beemer, Radio's "Lone Ranger" from 1938-55, passed away at his home on Monday, March 1, 1965. He was just enjoying a revival of interest in his radio career as the Masked Rider of the Range. He appeared on a taped TV interview the morning of his death. Detroit-area fans have been enjoying re-broadcasts of the Lone Ranger radio show, as well as brief commercials by Beemer for local Chrysler dealers. Two disc recordings of the old radio show have been selling locally. Beemer is survived by millions of fans.

CHECKLIST (All checked items apply to you.)

____ Please remit $1.00 to cover mailing expenses.

____ Please submit ____ pages of acceptable, non-advertising material by April 1 to meet your membership quota.

xx Please contribute cover or interior art; there is a need.

xx Please number the pages of your future contributions at the top of each page, leaving room at the bottom for each member to number the pages of the entire issue in accordance with the table of contents. (E.g. See pp. 3-7 in this ish.)

____ Please allow wider margins.

____ Please see especially page 27.

____ Please review this issue.

____ Please comment on this issue. We'd like to hear from you.

Once the N.Y. TIMES does something, it seems every newspaper, periodical, and news medium in the country wants to follow suit. It all began with that article from the Dec. 6th TIMES that I reprinted in K-a #4. Shortly thereafter Leonard Sloan of the TIMES decided to do a follow-up, and phoned a dealer in Chicago, who, in turn, referred the columnist to me. Meanwhile, NEWSWEEK saw the original article, and sent out a fleet of its own reporters across the country to gather cute quotes for a feature of their own on comic collectors. The word was out that some kooky professor in Detroit was an avid collector. What beautiful copy that would make. The second TIMES article appeared on Jan. 30, and was soon reprinted in various forms (including anonymous letters to the editor) in scores of newspapers throughout the U.S. The NEWSWEEK article appeared, as scheduled, in the Feb. 15th issue. Then all Hell broke loose. Not a day has passed since that I haven't been bugged by a reporter wanting to get on the bandwagon. Apparently, others have suffered the same fate. As often as I could, I passed the reporter off on some other poor soul. As a result, Shel Dorf (also mentioned in the NEWSWEEK feature) is scheduled for a Sunday spread in the Free Press,* just as soon as the F.P. can get Chester Gould to do an original for the cover of the F.P.'s feature section. I also put the Associated Press man off on Shel, and I figure that's just about all the strain our friendship can take. The many small town reporters ("small" like Rochester, N.Y.; Springfield, Mass.; and Denver, Colo.) got a quick promise on my part to send them sample fanzines and the names of local collectors who they could contact for interviews. On the other hand, I gave a little more time to the reporters from the major national periodicals. I thought I could persuade them to do a piece of genuine research on the Comic Fan Movement in all its facets, and give less attention to high-priced issues of SUPERMAN, BATMAN, and CAPTAIN MARVEL. I don't think I succeeded. They all knew exactly what they wanted to say, even before talking to me. So, don't expect too much new in the articles scheduled for THE NEW YORKER, ESQUIRE, and, yes, LADIES HOME JOURNAL. Worst of all in this respect was the "producer" from the Walter Cronkite CBS Evening News program. He make it perfectly clear that he thought that he himself would make the best news subject regardless of the topic. After a 24-hour "study" he could assume the part of a junk dealer, comic collector, or hot rod enthusiast, and give the cameras exactly what he was looking for. He wanted me to give him the name of, and I quote, "a bank president or something of the sort who collects Captain Marvel. (It must be Capt. Marvel--a strip which is no longer going, but which everyone over 18 knows.) He must live in the N.Y. area. (If we picked someone out in the sticks, people'll say 'It must not be much of a thing, if there's no one in N.Y. they could've interviewed.') And, oh yes, it would be nice if he wrote some scholarly-type article on one of the early strips for ALTER EGO. (That's THE fanzine, isn't it?) Naturally, he's got to be personable, and able to express himself well on camera." I didn't have the guts, but I wanted to ask him whether he wanted a single or married fan. After all, he didn't give me very much to go on.

(More of this on the next page.)

*A Detroit paper.

You no doubt noticed the colored remark about poor "Spidey" and the quote from Pete Hamill in the NEWSWEEK article. The quote came from a one-page article "Batman Got Busted in Brooklyn," which appeared in a newsletter to which most cartoonists subscribe. I'm trying to get more info on this newsletter in the hopes that I can subscribe. The back side of the article carries many interesting news items about new panels that will soon be syndicated. I'm forwarding the news items to Glen Johnson for THE COMIC READER. There are just too many to cover here. Meanwhile, if someone has access to a photo-copying machine, how 'bout volunteering to make copies of the Batman article for CAPA-alphans? I think it is the kind of thing most of us would like to read and perhaps have a copy of on file.

I understand from Howard Devore, a Detroit-area science-fiction fan, that Comicdom has come off pretty well in the news media--so far--at least in comparison with the treatment that SF Fandom received some years ago. It is always comforting to think of the plight of a papaplegic when you fall and break a leg. Pardon me if I sound bitter, but that 3-hour interview we gave NEWSWEEK was worth a hellava lot more than two lousy quotes in a pre-fabricated article. If I hadn't been already, I'd be thoroughly discusted with the ethics of journalism. And to think I once seriously considered entering the field. I guess I'll just have to take solace in the fact that these recent articles have brought in a few new interesting fans. Who knows, there might be a bank president among them.

There have been articles more to my liking in newspapers during the last year. They have all grown out of exhibits of original panel art by cartoonists themselves, usually in the Rockland County area of New York, where so many of the great panel artists reside. I strongly recommend to Dave Kaler that he contact John Belfi, 7 Robert Rd., Monsey, N.Y., about the possibility of his setting up his original art collection for the N.Y. Comicon. John has often given such exhibits and I'm sure that he has many interesting anecdotes to tell about the items in his collection. A biographical sketch of John appears in K-a #4, to which I can add that he is now working with Don Sherwood on "Dan Flagg."

A thought just came to me. I have been trying to think of some way of sharing with you the various news items I receive in the form of clippings from correspondents around the world. Most of the time the entire article is of interest, but not being a typist, I just don't have the time to peck out a copy of the article for K-a. Besides, the articles often carry photos or illustrations that I couldn't reproduce on ditto. I thought of excerpting the most interesting sections, but this requires writing interesting bridges to provide continuity, and I just don't have sufficient time to do this as a regular thing. If there is enough interest, perhaps we could find a member willing to photo-copy the best of these items in sufficient number to include them in K-a as a regular feature. Because of the closed nature of this CAPA-zine, I don't think we need worry about copyrights. The only thing is we'd pretty much all have to agree to such a service, because we'd all have to share the costs. What are your thoughts on this? Have any ideas?

(I go on to other matters on the next page.)

While fans would be happy to get even one pro to show up at a convention of Comics Fans, the pros themselves travel half-way around the world to attend a 10-day international conference on cartoons and comic strips. The conference was held in Bordighera, Italy the last of February this year. Al Capp and Lee Falk were reportedly present, along with artists from many lands. The conference was dedicated to the memory of American Phil Davis, the artist-creator of "Mandrake the Magician."

Incidentally, you may have noticed the very slight change in the artwork on "Mandrake" since the artist's death. The artist's wife, who has rendered the strip for many years, has now taken over the penciling chores as well.

There is a new 10"x12" 44-page booklet on American cartoonists now available in art stores for $2.00. Biographical sketches and photographs are given for 39 top comic-strip artists. The thing I liked most about this booklet was the honest account by each artist of the way in which he works. Assistant artists are given full credit in most instances by name. The booklet is copyrighted under the title AMERICA'S TOP CARTOONISTS, although the front cover does not carry a clear title. It reads "These Top Cartoonists (followed by a list of 39) Tell How They Create AMERICA'S FAVORITE COMICS, Introduction by Mort Walker. Compiled by Allen Willette." There is one top cartoonist that is notably absent: Chester Gould. The panels which are reproduced are beautiful and greatly enhance the pleasure of owning this booklet. For any CAPA-alphan that is unable to locate this booklet locally, I will mail you a copy at my cost: $2.00 plus postage. I only have about 5 extra copies, so please don't ask me for one if you can get a copy at a local art store.

While doing some library research for the GUIDEBOOK TO COMIC FANDOM (See K-a #3), I ran across some sources of information about comics magazines that you might have occasion to use. The first is the 2nd edition of Theodore Peterson's book Magazines in the Twentieth Century, University of Ill. Press, 1964. It mentioned, for example, that the first issue of FAMOUS FUNNIES lost $4150.00. By the 7th issue, things were looking a little brighter--that issue made $2664.00. It was still a long way from becoming the most popular type of magazine in America. There are about 8 pages of info on comic books in Peterson's book.

The second source of data about comic books I found was N. W. Ayer and Son's Directory of Newspapers and Periodicals. This directory is published annually and for the years 1938-1951 it lists the titles of some of the comics magazines published by most of the major publishers. It isn't complete. I found it did not, as a rule, list titles that ran less than 6 ssues or that were not published at least bi-monthly. Also, some minor publishing groups were missing completely. In most cases, it did not give precise information on the publishing schedule, and circulation figures for comics were given only in a few instances. Interestingly, it did list the average circulation for ALL-STAR COMICS in 1942: 440,000. It did little more than help me confirm the data I already had. I still need a source of precise info on the number of issues and dates of a number of Golden Age titles. Does anyone have any suggestions?

(Continued on the next page.)

By popular request, I begin in this issue to include a table of contents in each issue of K-a. This list of contents will not do the more thorough job of the index provided by Dan Alderson, but it ought to help locate the contributions of particular members. It will also serve to remind members of how many pages they need to contribute to the next issue in order to meet their quota. Dan's index is a feature I hope we can continue on a regular basis. The index will always be carried near the back of an issue, and the bacover of those issues carrying the index will bear a special notation, as does the bacover of this issue.

The current membership roster is also included in this issue (on the inside bacover). I don't plan to publish this roster in every issue, but when I do, the bacover will carry a special notation, which ought to make it easy enough for you to locate the address of any member when you need it.

Primarily on the basis of the rather complete response I got to the questionnaire in the last issue, but also on the basis of the discussions in K-a, I have formulated a set of By-laws for CAPA-alpha. This may strike a few as being unnecessarily formal, but precisely because K-a is different in several respects from other APAs, some general statements are needed to give members and prospective members a fairly clear idea of how things operate and what requirements they will be expected to meet. I'd like now to comment on my formulation of the By-laws in the light of your responses to the questionnaire.

Rules 1-7 give the name and general function of CAPA-alpha, the role of members, the function of the Central Mailer, the deadline for each issue, the limit on the size of the membership, and the official print run. None of this is changed from what it was in the original "pink" letter. Many members were emphatic in rejecting the idea that extra copies of each issue be sold to non-members. Raymond Miller pointed out how much expense and trouble each member has to go to in order to maintain membership. He argued that it would be unfair and demoralizing to members to allow non-contributors to receive K-a. Other members pointed out that they already run extra copies that they distribute to non-members who might be interested in a particular contribution. Some members commented that they would find it almost impossible to increase their print run with their present method of reproduction. It seems that the majority, for one reason or another, prefers to stick to a print run of 60, allowing (as before) for 10 extra copies to be distributed in accordance with rule 12, which is essentially the rule I have been following.

Rule 8, which fixes the publishing quota for each member, is different from the original statement in the "pink" letter. Only 2 respondents (Johnson and Wehrle) opposed setting a minimum requirement of any type. Everyone else felt some minimum requirement was important if not essential. There was some variation, naturally, on the question of exactly what this requirement should be. I think there was a tendency for most of us to be idealistic. A number of you would require bi-monthly contributions, but in terms of what I have seen you accomplish so far, I think it would be wiser to state the requirement in terms of a 3-month period. This may encourage

(Continued on the next page.)

longer contributions, which most everyone seems to prefer. Four pages in a 3-month period strikes me as being reasonably lenient, and except for very unusual circumstances, there is no reason why everyone shouldn't be able to meet this quota. Rules 9 and 11 allow for some flexibility, while not completely vitiating rule 8.

There was almost universal agreement that the Central Mailer should reject contributions that are illegible, unintelligible, libelous, or illawful. Hence, rule 10. I have already rejected one contribution of the first type, and one of the second type. I don't expect to have to worry much about the last two types. Of course, this rule is subject to interpretation, and I will be happy to take into consideration any discussion of these four concepts that any member would care to supply. However, I don't think the ruling is worth very much space in K-a.

Many members were divided in their own opinions on the matter of expelling members for cause. I must admit that I have mixed feelings on the matter myself. Consequently, rule 11 is the only rule by which members can effectively eject an undesirable member. The only ostensive grounds; an unacceptable contribution. Even so, a member is given a second chance. Please note that a 2/3 majority is required to judge a borderline contribution as unacceptable. This is the number that most of you fixed on for expelling a member. I hope this procedure will provide sufficient safeguards for both the individual member and the group.

I don't believe rules 12-14 require any further comment from me at this time. Rule 15, however, carries a provision that some may oppose. It allows the membership to advance the name of an applicant on the mailing list. In this way, we can pass over the names of applicants o are less desirable, and admit outstanding applicants. I think it is the general consensus that we are entitled to control the quality of our membership to this extent. Nothing provents anyone from forming another CAPA at any time. In fact, I would encourage such a move when and if CAPA-alpha develops a long waiting list. This is a problem we aren't faced with at present.

16 & 17 only provide that an applicant demonstrate his ability to meet the quota before he receives more than one issue of K-a. I think everyone has appreciated seeing one issue of K-a before having to contribute.

Rules 18-21 make back issues available only to new members on the basis of the extent of their contribution to K-a, and apply any profits to the expense of mailing K-a. I think this expresses almost everyone's wishes in this matter.

Rules 22 and 23 merely formalize the existing rules. Rule 24 merely makes rules 8, 16, & 23 operative. Rule 25 provides the only monetary penalty for failure to contribute. It amounts to little more than payment for issues received.

Rule 26 provides for amendments to the By-laws. I'm hopeful that we won't have to dwell too much on the formalities of our organization, but feel free to discuss any of these rules that don't set well with you. Meanwhile, let's try to live with them.

AGENT X SIGNING OFF

THE INDEX OF PERIODICAL LITERATURE PERTAINING TO COMICS by E.W.BRILL

VOLUME 1---#2

I received letters from some of the readers of this article. I thank anyone who wrote me. It is no longer necessary to enclose stamps for a reply.

I'll try to get this article out every month in the future. I am going to shorten it for that reason.

If you have any articles which you would like me to review I'll be glad to Hear about them. I will also be reviewing some recent newspaper articles in the future which are of the up-most interest to fandom. If you've been keeping posted you'll see more and more mention of us in different publications.

I still don't ha ve the Captain Marvel article which I mentioned in the last issue. It appeared in Modern Mechanix in 1942. Can anyone help me?

Address all comments and letters to--- Elliott W. Brill
107 East Walnut Park Drive
Philadelphia,Pa. 19120

.....

#16 Newsweek,January 14,1963-Page 47-DICK TRACY IN ORBIT-An interesting article telling how out-raged the scientists were when Chester Gould drew the first "space coupe" in the Dick Tracy Comic Strip. They say that it is utterly ridiculous. Chester Gould said that he is not a spaceman,but a comic artist and writer. (One Page Photo-copy)

#17 Commonweal,May 20,1949-Page 146-by John R. Vosbrough-HOW THE COMIC BOOK STARTED -An anti-comic article telling the reader how awful the comics are in an interesting way. A whole long history of the comic book is given. A man named WILDENBERG is said to have started the comic books in 1932. It says that he would like to see them all burned now(1949). He calls comics like-Batman,Superman,Phantom ect.-" a torrent of weird comic book characters." In Comicollector #35 I saw another mention of this article. I don't know how correct it is in the information it gives. I thought Gaines started the comic book also. (Three Page Photo-copy)

#18 The New Yorker,December 25,1948-Page 13-A most interesting interview with Joe Shuster(Original Superman Artist). Alot of most interesting information is given here. Did you know that Lois Lane was created after Mrs. Jerzy Siegel? Joe Shuster also tells the interviewer that FUNNYMA N was created because Superman was getting "corny". This was most interesting reading material for me. I learned alot from it. (If a photo-copy as desired at 35¢ for one page-I advice you to do without the opening and closing sentences. The article ~~begins~~ begins on page 13,the main info is on 14,and it ends on 15. The pages 13 and 15 contain only one or two sentences @.)

#19 OUTLOOK(A real old one),April 15,1911-THE COMIC SUPPLEMENT-An early critical comic article. This article tells about the poor reading matter that many of the comic pages are. The art and humour of the comic page is the main complaint of this article. I also noticed that an early CCA type of group is mentioned-THE LEGION FOR IMPROVMENT OF CHILDREN'S COMIC SUPPLEMENTS . This group sounds like a more sensible group than some of the present ones. They didn't want comics abolished,but improved very much for children's reading. I agree with this article because I have seen the comics of this period. It's a long article so I'll try to get some of the original magazines.

THE INDEX OF PERIODICAL LITERATURE PERTAINING TO COMICS by E.W.BRILL

Volume 1--#2

#20 Parent's Magazine,November,1952-by Jesse L. Murrell-THE ANNUAL RATING OF COMIC MAGAZINES-This is one of the most unusual articles that I've ever come across. Every published comic book is given a mark. These grades are for 19 51-1952. They are given from A-C--A means no objections--B means some objections--C means objectionable. If you desire copies of this magazine I'll quote the price to you. If anyone has these censors from earlier years I'd like to buy or borrow them. They appeared in different places during different years. The high rated ones were comics like-Miskey Mouse,Donald Duck,and Wonder Women. None of the comics from the "Golden Age" are listed because they had expired already.

#21 Better Homes and Gardens,March,1955-Page 58-by Mort Weisinger-HOW THEY'RE CLEANING UP THE COMIC BOOKS-Many ills. of what the code has rejected and accepted. Weisinger(Then he was assistant editor of Superman) explains the new CCA very well in this article. It is intended for parents of comic book readers.

#22 Bookman,November,1918-AMERICA N COMIC JOURNALISM by Brander Matthews-This is a history of early American Comic Weeklies. This article deals mostly with cartoons in magazines. Some of these magazines were Puck,Life,ect. If you've never seen an old comic weekly I have many copies of the old Life(Before 1936)for sale. Write for prices.

#23 Bookman-May,1910-SOME FIGURES IN THE NEW COMIC-An eight page article on the "new"(1910)comic strips. There are many reproduced in this article. I knew many of them because I am familiar with the newspapers. I know that many people would only know MUTT & JEFF from the different comics shown in this article. Much background is given to each popular strip.

#24 Good Housekeeping,July,1910-CURING THE COMIC SUPPLEMENT by William Johnson This fine article is similar to #19 in this index. It is three pages.

#25 Science Digest,June,1949-DEADWOOD DICK TO SUPERMAN-by Richard B. Gelman-This is an excellent article defending the comic books. The author tells how the avid Dime Novel reader of fifty years ago grew into a literary person regardless of violence in the Dime Novel(which there was enough of) Libraries. This article shows my own belief on the subject of comics. I believe that comics only harm a child who was unbalanced before he began reading them. This article should be read by every fan. It is a good defense to us. Have you ever read the "comic books" of yester-year,The Dime and Nickle Novels? If your answer is no-Why not read and collect them? I have many priced below $2.00. These were the thrillers years ago. They contained no pictures,but the story was the thrilling part. If interested in them I'll tell you what I have.

This feature will be continued every month for an undecided period. I can go on many more years with it. You can help me do this by telling what you know about-

PERIODICAL LITERATURE ON COMICS

The next edition will have some of the articles I promised on comic collecting and collectors. Watch for it!

E.W.Brill June 26, '105

All Reprint Rights Reserved by the Data Man.

Henceforth, the data will be condensed. Only costumed heroes or major strips will be listed.

WHIZ COMICS (Fawcett Group)

1940: #1-11 (Feb.- Dec.)
1941: #12-25 (Every 4 weeks; 2 issues for Mar. & Oct.)
1942: #26-38 (Every 4 weeks; 2 issues for Oct.)
1943: #39-49 (Monthly exc. Mar.)
1944: #50-60 (Mon. exc. Dec.)
1945: #61-69 (Mon. exc. June, Aug., & Oct.)
1946: #70-81 (Mon.)
1947: #82-92 (Mon. exc. Jan.)
1948: #93-104 (Mon.)
1949: #105-116 (Mon.)
1950: #117-128 (Mon.)
1951: #129-140 (Mon.)
1952: #141-152 (Mon.)
1953: #153-155 (Jan., Apr., & June)
END OF TITLE

Notes:
(1) The Capt. Marvel - Spy Smasher fight ran in #15-18.
(2) Capt. Marvel Jr. was intro. in Capt. Marvel tale, #25.
(3) All features on the covers of #46, 77, 81, 84, 114, 119, 136, 139, 143, 148.
(4) Capt. Marvel & Spy Smasher share adventure in #33.
(5) Various miniature editions of WHIZ appeared. Data needed.
(6) Capt. Marvel had 2 stories in #72-76.

Features:

Captain Marvel #1-155. Cf. #1-155.
Spy Smasher/Crime Smasher #1-75/76-83. Cf. #33, 35, 43, 46, 77, 81.
Ibis, the Invincible #1-155 exc. 107. Cf. #46, 77, 81, 84, 114, 119, 134-136, 139-140, 143, 148.
Golden Arrow #1-14, 16-154. Cf. #46, 77, 81, 84, 114, 119, 134, 136, 139, 140, 143, 145, 148.
Bulletman #106 only.

CAPTAIN MARVEL ADVENTURES (Fawcett Group)

1941: #1-5
1942: #6-18 (Every 4 weeks; 2 issues in May)
1943: #19-30 (Mon.)
1944: #31-41 (Mon. exc. Dec.)
1945: #42-50 (Mon. exc. June, Aug., Oct.)
1946: #51-68 (Bi-weekly to June 7, then monthly)
1947: #67-79 (Mon. exc. Jan.)
1948: #80-91 (Mon.)

(Continued on the next page.)

THE MARVEL FAMILY (Fawcett Group)

1945: #1 (Dec.)
1946: #2-7 (June, July, Sept., Oct., Nov., Dec.)
1947: #8-18 (Monthly exc. Jan.)
1948: #19-30 (Mon.)
1949: #31-42 (Mon.)
1950: #43-54 (Mon.)
1951: #55-66 (Mon.)
1952: #67-78 (Mon.)
1953: #79-88 (Mon. exc. Nov. & Dec.)
1954: #89 (Jan.)
END OF TITLE

Notes:
(1) Captain Marvel, Mary Marvel, & Capt. Marvel Jr. were featured on all covers.

Features:

The Marvel Family #1-89. (2 stories #1, 5, 10, 12, 14, 81-83, 86-89)*
Captain Marvel #2-10, 12-13, 15-35, 37-39, 41-43, 45-47, 49-51, 53-55, 57-58, 60-61. (2 stories #57-58)
Capt. Marvel Jr. #2-10, 13, 15-35, 37-39, 41-43, 45-47, 49-51, 53-55, 57-58, 60, 84-85.
Mary Marvel #2-10, 13-35, 37-39, 41-43, 45-47, 49-51, 53-55, 57-58, 60.
*(3 stories of M.F. #11, 44, 48, 52, 56, 59, 62-71, 73-80; Book-length M.F. tale #36, 40, 72)
Capt. Kid #22-23, 33, 45-46, 55.

Issues for which data is needed: #79

CAPTAIN MARVEL JR. (Fawcett Group)

1942: #1-2 (Nov., Dec.)
1943: #3-14 (Mon.)
1944: #15-25 (Mon. exc. Dec.)
1945: #26-33 (Mon. thru May, then bi-monthly)
1946: #34-45 (Mon.)
1947: #46-56 (Mon.)
1948: #57-68 (Mon.)
1949: #69-80 (Mon.)
1950: #81-92 (Mon.)
1951: #93-104 (Mon.)
1952: #105-116 (Mon.)
1953: #117-119 (Bi-monthly)
END OF TITLE

Features:

Capt. Marvel Jr. #1-119. Cf. all issues. (4 stories #1-19, 21, 37-40, 42-43, 45-48, 50-72, 75-77, 79-81, 83-85, 87-89, 91-93, 97-99, 115, 118-119; 5 stories #95-96; 2 stories #41; all others 3 stories)
Capt. Kid #83-84, 90.

Issues for which data is needed: #110-111, 113-114, 116-117.

THE MARVEL FAMILY (Fawcett Group)

1945: #1 (Dec.)
1946: #2-7 (June, July, Sept., Oct., Nov., Dec.)
1947: #8-18 (Monthly exc. Jan.)
1948: #19-30 (Mon.)
1949: #31-42 (Mon.)
1950: #43-54 (Mon.)
1951: #55-66 (Mon.)
1952: #67-78 (Mon.)
1953: #79-88 (Mon. exc. Nov. & Dec.)
1954: #89 (Jan.)
END OF TITLE

Notes:
(1) Captain Marvel, Mary Marvel, & Capt. Marvel Jr. were featured on all covers.

Features:

The Marvel Family #1-89. (2 stories #1, 5, 10, 12, 14, 81-83, 86-89)*
Captain Marvel #2-10, 12-13, 15-35, 37-39, 41-43, 45-47, 49-51, 53-55, 57-58, 60-61. (2 stories #57-58)
Capt. Marvel Jr. #2-10, 13, 15-35, 37-39, 41-43, 45-47, 49-51, 53-55, 57-58, 60, 84-85.
Mary Marvel #2-10, 13-35, 37-39, 41-43, 45-47, 49-51, 53-55, 57-58, 60.
*(3 stories of M.F. #11, 44, 48, 52, 56, 59, 62-71, 73-80; Book-length M.F. tale #36, 40, 72)
Capt. Kid #22-23, 33, 45-46, 55.

Issues for which data is needed: #79

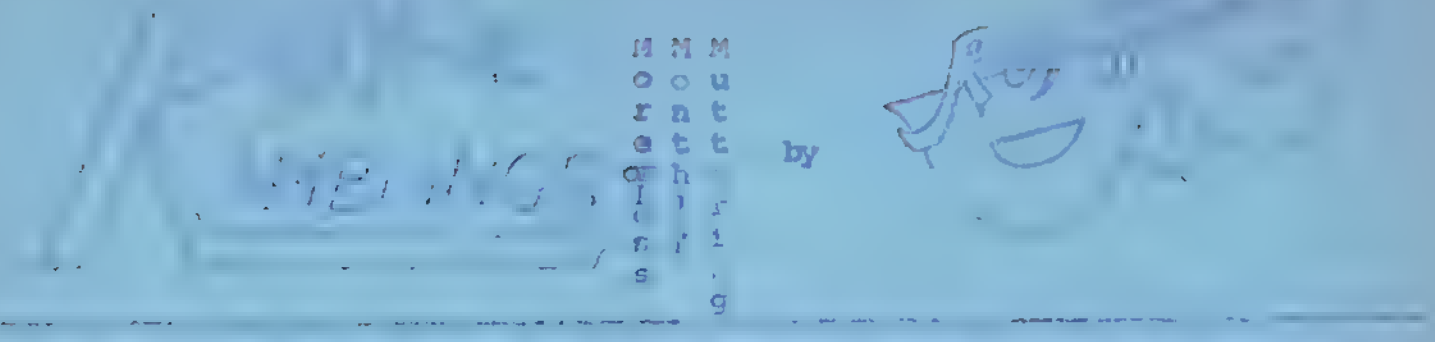
CAPTAIN MARVEL JR. (Fawcett Group)

1942: #1-2 (Nov., Dec.)
1943: #3-14 (Mon.)
1944: #15-25 (Mon. exc. Dec.)
1945: #26-33 (Mon. thru May, then bi-monthly)
1946: #34-45 (Mon.)
1947: #46-56 (Mon.)
1948: #57-68 (Mon.)
1949: #69-80 (Mon.)
1950: #81-92 (Mon.)
1951: #93-104 (Mon.)
1952: #105-116 (Mon.)
1953: #117-119 (Bi-monthly)
END OF TITLE

Features:

Capt. Marvel Jr. #1-119. Cf. all issues. (4 stories #1-19, 21, 37-40, 42-43, 45-48, 50-72, 75-77, 79-81, 83-85, 87-89, 91-93, 97-99, 115, 118-119; 5 stories #95-96; 2 stories #41; all others 3 stories)
Capt. Kid #83-84, 90.

Issues for which data is needed: #110-111, 113-114, 116-117.


Monthly
by

[illegible]

[illegible]

[illegible]

haven't really been looking.

Why not?

Unless you count my Mexican comics.

8¢.

8¢? (Sound of pencil dropped on floor)

as I did.

it. That's all.

if that helps any.

(Without enthusiasm) Thanks.

Yes, it was, as a matter of fact.

Well not really [illegible] already. It lives in [illegible] world.

Oh well [illegible] why do you think that could [illegible] attracted primarily homosexuals. (Sound of [illegible])

I wasn't aware that it did.

What's the matter with you--didn't you read the article in [illegible] Feb. 15, 1965?

Oh that. Yes of course. I guess you're referring to the supposedly "artistic comedy" at the old burlesque shows....

You mean that [illegible] do you object to their "slapping each other's thighs in glee" unquote?

Overenthusiastic personally. I myself don't like serials that much.

Then you've never been to one of these "serial" gatherings?

Well I went to a showing of the "Vampir Men" serial in Chicago [illegible] theatre. Is that what you mean. I guess I had a date or two while I was there.

NW: I see. And what was his name?

RT: Jorcer. (Sound of scribbling pencil lead) [illegible].

NW: [illegible] an obsession with homosexuality?

RT: Well---maybe one.

NW: Aha! (Sound of scribbling) His name?

RT: Wertham. Fredrick C. Wertham.

NW: (Scribbling a[illegible]) W-E-R-T-H-A-M. Got it. [illegible]

RT: He's a psychiatrist. And he writes sort o[illegible].

NW: I'll look him up in our files. Does he collect comic-books?

RT: I uh think so. He's delivered to the house [illegible] stage now, tho.

NW: I see. And [illegible] do---you'd [illegible]

RT: Not very carefully. I don't think. Or maybe [illegible] couldn't say.

NW: To [illegible] do you think that reading comics warps [illegible]

RT: Irresistably, I'd say. But let's talk about something else.

NW: (Sound of snickering) Touchy subject, eh?

RT: Not especially, just boring. We went all [illegible] young---[illegible] had several years ago, it's pretty [illegible]

NW: [illegible] I've heard something [illegible] in it. We have a subscript on, you [illegible] that, that Captain Marvel is sort of a [illegible]

RT: Oh, yes, definitely.

NW: (Scribbling noisily) How?

RT: We'd all like to be millionaires and own fancy sports cars

NW: (Pencil lead [illegible] again: sound of writing [illegible] (Mumbling) [illegible] preempting Newsweek's prerogative.... (Louder) And what [illegible] this spider-[illegible] fur---washing his co[illegible] lily-white [illegible] and all---isn't that a bit "exotic"?

RT: No.

NW: What would you call it then?

RT: Clean.... Are you about thru? I've got to get to work on the next---

NW: Not quite. About this Captain Marvel---

RT: Er, excuse me, but we try to avoid noising that name about these days, since his old publishers objected. Copyright infringement, y'know.

NW: Oh, er, of course. What do you say?

RT: We say C------ M------.

NW: C------ M------?

RT: That's right. C------ M------.

NW: A bit hard on the teeth. Well, anyway, about his earthworm foe,

Master Mind---

RT: That's Mister Mind, actually.

[illegible]

[illegible] The real name was Mister Mind.

[illegible] adapt and relate to the world about him....

RT: His what?

NW: His chronic stuttering.

[illegible]: He didn't stutter.

[illegible]: (Voice [illegible])

[illegible]

[illegible] lock"? (Chuckling) I liked that part.

[illegible] went wrong, that's all. Like the post office.

[illegible] have an "S" symbol on his chest in Italy....

RT: [illegible]

[illegible] his shirt?

RT: I [illegible] "S," I guess.

NW: That's not very profound.

RT: [illegible] for the next issue so---- (sound of office [illegible])

NW: Certainly, certainly. May I ask the topic of the article?

RT: Of course. It's about Robotman---a hero with a human brain inside a robot body which has the strength of a hundred men....

NW: What! And just when did this comic-book over-glorification of the concept of automation begin? Are you aware that in the "Business" section of Newsweek, November 18, 1964....?

(Rest of tape is drowned out by sound of electric typewriter in background)

Next month: The "Family" Feud

LISTEN HERE!

by Paul Gambaccini

[illegible] a few fans are either sick of me or [illegible] for fandom or sick of the [illegible] but it has been appearing in the press. Don [illegible] on [illegible] I find it appalling that anyone would [illegible] publicity in the NY Times or NEWSWEEK or anywhere else. All it does is make people aware old comic books have [illegible] duplicate the comics sold in old comic books at decent prices. The people who read [illegible] will promptly hoard any comics they have off the market waiting to be offered fantastic sums for them. I don't see that [illegible] good. The only way fandom could survive this is what I consider an unjustified ego trip to the pages of NEWSWEEK.

Dave Ish [illegible] New York Comicon Chairman, accused me in a telephone call. He cited the fact that New York City comic dealers were snatching up all the hero comics on the market the day of release and hiding them for three months or [illegible] putting them on their stands for prices in the upper stratosphere. This problem is causing sore NYC fans to go out of their heads. Tripled subscriptions and Marvel's Back Issue service department is the only answer here.

However, what most fans seem to feel, and how I feel, is that more fans for fandom would mean more interest, more support for fannish projects, more ideas, more fine writers and artists with experience and knowledge(12-year-olds don't read NEWSWEEK or the NY Times!), and a chance for fandom to improve existing conditions with new blood. I may as well admit, though, that I am not as interested in old comics as Don or Dave. I don't care if Action Comics #1 costs $50, $100, or $500, because I would never want to buy it. Once comic prices for oldies went over the $40 mark, I stopped much of buying. They're simply not worth that much, except in very rare cases---and then never over $15. (Remember when Roy Thomas' $1 price for ALL STAR #3 caused one fan to complain his prices in a low circulation zine?) Now, though, first issues very often climb over the $40 mark.

The other reason for opposing publicity is one I am more inclined to agree with, at least partially---That being that the publicity received is "cute" publicity, "sweet," "sentimental," rank on, or even mean publicity. (Example: that NBC radio announcer, "Prices have soared for worthless comics.") When I was contacted by a reporter with the NEW YORKER who was considering an article on fandom(I had to tell him I had been approached by NEWSWEEK and TIME and that TIME was also investigating), I told him I was afraid of "cute" publicity. I cited some parts of the NEWSWEEK article that had been read to me by NEWSWEEK staffer Arnolie Dunwoodie, who researched it for Harry Waters, of NEWSWEEK's "Life and Leisure" department. I particularly objected to the cute "H-holy H-moley" and so forth.

The man with the NEW YORKER laughed out loud. "Evidently you haven't read last Saturday's New York Times." Assured I had not, he read the headline. "SHAZAM! Comic prices go up-up--and AWAY!" I nearly fell down the stairs. He then added that the rest of the article was fairly scholarly, though, although little mention of fandom was evidently made(Jerry may reprint the article in this issue.) inthe piece.

I know that Agent X is far from pleased with "that NEWSWEEK

[illegible] it looks as if he'll have to wait and see what [illegible] NEW YORKER, ESQUIRE, TIME, THE LADIES HOME JOURNAL, and all the rest do!

Actually, I don't believe publicity of any type can hurt us. Maybe it won't do us any good, true, but that will only keep people away, it won't lose anybody. On the other hand, if another "scholarly" article comes along, it may very well spell new blood in the form of educated adults(Y Time readers?!?) into the fold---and who think's for a moment that intelligent comments would not help decrease the number of the crudities so abundant today in fandom?

* * * *

I'm more than inclined to agree with the pro who reportedly quit DC because the present day fare was designed for the childish mind---or as I put it, "the normal, typical, All-American moron mentality." That is to say, the comics today are overworked generally towards the moron. Yep, DC is the worst offender, but what of Marvel? On one particular January day, I read CREEPY #2 (more comments on this later)---then finally surveyed the reprint TALES FROM THE CRYPT---then finally attempted to read THOR. You can just imagine the predicament. Swallowing some of the plots in TFTC that were far inferior to the CREEPY ones. Then opening up THOR and finding such crude artwork(especially in comparison) and just a banal, trite plot(synonyms to be sure, but this is what reading too much Faulkner will do to you), and hackneyed plot--- well, I could not continue in good conscience, nor in any mood whatsoever. I simply had to put it down. Who wrote the book on the Roman Empire "So How Have Fallen?" Although in a different vein and different interpretation, this phrase describes so accurately the stuff, hackery-in-quality comics of comics today. What do we have from DC? Nothing but the only occasionally good FLASH and the oft-brilliant OUR ARMY AT WAR. As Gold Key, just MAGNUS and KORAK, and this thanks mostly to Russ Manning. The plots here are also beginning to tumble. As for Marvel, the only redeeming factors are the extended-play serials of DR. STRANGE and HULK. I can't think of any other strip that is currently improving. All are going downhill. Now is the time for a new concept in comics, something to wrest us away from boredom and tedium.

I'm not saying that Jim Warren has it, because I doubt it. But, and thank heaven, CREEPY #2 is probably the best comic of the year 1965 so far, and maybe in quite sometime. The cover is perhaps the best I've ever seen on any comic, this isn't to say there might not have been a better one, I just can't think of it at the moment.

As for artwork, outstanding artwork continued to be the highlight, but scripts also improved. There were still a few letdowns, but nothing like the previous disaster. The tales authored by Otto Binder and the tale about the Cat People were highlights herein---but I'm disappointed at the Adam Link series developing. The artwork is poorer than the original EC adaptations(maybe the lack of color distracts from the quality of artwork produced by an artist with a "light" style such as Joe Orlando's. that is, Kubert and Frazetta, who employ varying degrees of light intensity---are more at home on the black and white page than a consistent-in-tone illustrator like Orlando) and definitely inferior to D. BruceBerry's FANTASY ILLUSTRATED work. I wonder if Jim Warren and Co. have seen FANTASY ILLUSTRATED?!?

NUMBER HEAVY THREE WATER

Written by Fred Patten, and published on the LASFS Rex Rotary, February 21, 1965.
Intended for Kappa-alpha, 6th Mailing, March 1965.
Address: 1825 Greenfield Avenue, Los Angeles, California, 90025. Phone: 213 GR 3-6321.

Come to WESTERCON XVIII!

Salamander Press no. 78.

Joining Kappa-alpha got me more active in Comics Fandom than I thought it would. Within a couple of weeks of my application to Jerry Bails, I got a letter from Roy Thomas. I'd mentioned to Jerry that I had access to Mexican comic books, and Jerry had passed the word to Roy. What Roy wanted to know was whether I could write the article on Mexicomics that he'd planned for ALTER EGO #3? So here I was, in Comics Fandom less than two weeks, and I was already being asked to write an article for the CF fanzine. With such a heady request as this, how could I refuse?

Well, the first part of "Supermen South" is finished and in Roy's hands. It briefly covers the Mexican reprints of the American s-f and superhero comics, and is a prelude to part 2, which will cover the original Mexican superheroes and their comics in much greater detail, in ALTER EGO #9. I'm anxiously awaiting its appearance; this will be the first time I've ever had anything published in a fanzine of the semi-professional appearance of ALTER EGO, and I'm looking forward to seeing how it will come out.

Frankly, it's not nearly as complete as I'd've liked it to have been, though. When Roy's request reached me, I did not have a complete set of all the Mexican reprint comics. Heck, I spend enough getting all the U.S. comics that come out without spending another 15¢ each for all of the same things in Spanish. So I wrote the basic article, using such Mexicomics as I had, and sent it in with a note saying I'd add further word as to which other U.S. comics were reprinted under which Mexican titles as soon as I got the information. Unfortunately, Roy was in a hurry to get ALTER EGO back on a regular publishing schedule, so he says he's gone ahead and sent the material to the printer as is, and I can add any further information in a list of corrections and additions to be published in a future issue. I suppose I can, but I'd have preferred to have had the basic article as complete and accurate as possible; there's invariably someone who gets the basic article but misses the additions in cases like these, and there're bound to be some yelps of, "Hey, how come you didn't mention Thus&so?" before the additions can be published, in any case. As it is, the article contains statements such as "TITANES PLANETARIOS, a semi-monthly (the 1st & 15th of every month), contains reprints of only MYSTERY IN SPACE and CHALLENGERS OF THE UNKNOWN", which isn't true, since the reprint of STRANGE ADVENTURES also appears under the TITANES PLANETARIOS title. So if you notice any large inaccuracies-by-omission in the article when you read it in ALTER EGO, you'll know why. Hopefully, I'll have much more time to work on the second part of the article, and it will be as complete a coverage of each of the native Mexican superheroes as anyone could want.

I hope "Supermen South" will prove to be the first in a long series of articles on the s-f & superhero comic books of other countries. Who do we have who's knowledg[illegible] in the comics of Brazil? Greece? Finland? South Korea?

- oOo - oOo - - oOo - - oOo - oOo -

The review I had planned for this issue of HEAVY WATER has just been set aside, after reading Dick Memorich's letter about the Tintin books, in K-a #5. Dick seems to have discovered a new edition of the series, if his are 68 pages each -- the ones that I have only run to 62 pages -- and I'm frantically curious to know if his six are the same six titles I already have, or are six new ones?

"Les aventures de Tintin", by "Hergé" (real name: Georges Remy), have been appearing for the past twenty years, at least. I don't know what the first in the series was, nor when it came out, but Le crabe aux pinces d'or was first published in 1945, when World War II had barely ended. The series is published by Editions Casterman, and has been highly popular on the Continent. About 1958, certain of the titles began being reprinted in England by Methuen, where they also caught on. In 1959, Golden Press in New York brought out an American edition of six of these, and as far as I can tell, they proved to be commercial failures in this country. At any rate, the six have been appearing on the remainder shelves around here ever since they came out, gradually getting cheaper and cheaper (and more and more battered), until today they can be found in the local Goodwill Stores for 25¢ each, usually with the covers coming off -- of course, all Golden Press books seem designed for immediate disintegration, with their gaudy but flimsy pasteboard covers. And, as far as I knew, the American edition had ceased with these six titles; I'm glad to learn from Dick that they're available again.

I don't know how many Tintin books there are. I've only seen nine myself, and the only ones I personally own are the six Golden Press reprints. For the record, here are the titles that I do know about:

Editions Casterman [Tournai, Belgium; Paris, France]

L'affaire Tournesol.
Les cigares du Pharaon.
Coke en stock.
Le crabe aux pinces d'or.
L'étoile mystérieuse.
L'île Noire.
Le lotus bleu.
Objectif lune.
On a marché sur la lune.
L'oreille cassée.
Le sceptre d'Ottokar.
Le secret de la licorne.
Les 7 boules de cristal.
Le temple du soleil.
Tintin au Congo.
Tintin au Tibet.
Tintin en Amérique.
Le trésor de Rackham le Rouge.

Methuen [London, translated by Leslie Lonsdale-Cooper & Michael Turner, 8/6]

The calculus affair.
The Castafiore emerald.
The crab with the golden claws.
Destination moon.
Explorers on the moon.
King Ottokar's sceptre.
Prisoners of the sun.
Red Rackham's treasure.
The Red Sea sharks.
The secret of the unicorn.
The seven crystal balls.
The shooting star.
Tintin in Tibet.

Golden Press [New York, translated by Danielle Gorlin, $1.95]

The crab with the golden claws. 2nd.
Destination moon. 5th.
Explorers on the moon. 6th.
King Ottokar's scepter. (translated by Nicole Duplaix) 1st.
Red Rackham's treasure. 4th.
The secret of the unicorn. 3rd.

In addition to these, there is at least one German translation (Tim, der pfiffige Reporter), and Hergé has also written Les exploits de Quick et Flupke, which I do not believe is in the Tintin series.

These titles are arranged alphabetically, rather than in the order in which they came out, because I don't know the order they came out, except in the case of the Golden Press editions. I seriously doubt that the six American books are the first six to be written, though the first four of these are obviously among the first Tintin stories; Destination moon and its sequel were apparently thrown in to make the whole series look more up-to-date. (There are references in these last two books to events that are not covered in the other four American reprints.) As far as I know, the books are still being written, though the latest I know about came out in 1958. (The latest British reprint I know of is The Castafiore emerald, which has a 1963 copyright date.) Some of the English/American translations are obvious (Objectif lune and Destination moon), while others are either from original titles I haven't yet heard of, or else the translators completely retitled the books. At any rate, this is all I know about the Adventures of Tintin. If anyone can supply further information as to other titles, or as to what order these should fall into, I'd be very grateful. Dick, are your six titles the same as the six Golden Press titles above (the 1959 releases)? Incidentally, you say both "the books ... are in full color", and "the Golden Press editions carry only black art on a solid color, with a dab of yellow or such." Which is it? The Golden Press titles listed above are in full color.

*** *** ***

As Dick mentioned, Tintin is a young reporter — nominally a reporter, at least; in the six stories I've read, he is never shown actually working or even filing a story on one of the newsworthy events in which he has played a role. (In this respect, he is more like the comic-book Mickey Mouse; obviously a respectable citizen, but just what does he do for a living?) Other (reasonably) regular characters in the series are Tintin's terrier, Snowy; Captain Haddock, a retired sea captain who is Tintin's friend and partner-in-adventure; the amiably bumbling detectives, Thompson and Thomson; Prof. Cuthbert Calculus, a typical comic-book dotty scientist who may be dottier than most, but whose inventions have a higher percentage of success than most; and Madame Bianca Castafiore, a well-built operatic star who (I gather from the reviews of The Castafiore emerald) has developed romantic intentions toward Capt. Haddock.

Of the books I have, my favorite is King Ottokar's scepter. As this is the only one of the six in which Capt. Haddock does not appear, I suspect that it may be one of the earliest of the series, preceeding The crab with the golden claws (1945) in which Capt. Haddock is introduced. King Ottokar's scepter opens as Tintin and Snowy are strolling through the park. Tintin is about to sit down and read a book he has when he discovers a briefcase left on the park bench. The owner's name and address are inside, and Tintin decides to return it. The owner is a Professor Alembic, a sigillographer -- an historian specializing in seals, royal insignia. He offers to show Tintin his collection, including his prize specimen, a 14th-century seal of King Ottokar IV of Syldavia. "It is one of the rare seals we have from that country, but there must be others. In any case, I want to go to Syldavia to study the question." All the while this is going on, we see that their conversation is being monitored by a group in the room below. Tintin finally leaves, but as he is walking home, he realizes he has left his book in the Professor's apartment. He returns to get it, and as he is passing the room below, he hears a voice saying, "We know his name is Tintin." "Tintin...Tintin... The name alone isn't enough... We need his picture."

Tintin eavesdrops, naturally, and as one of the men leaves Tintin follows him. The man goes into ... "Well, well! Syldavian Restaurant. The plot thickens." Tintin also enters, and tries to listen at the private room into which the man he has followed has gone. Unfortunately, the proprietor catches him at it, and reports his presence. After an unidentified caller later falls unconscious at his feet, and he receives an anonymous warning to mind his own business, Tintin decides that the whole affair must center around Syldavia, and he arranges to accompany Professor Alembic to that country as the Prof.'s secretary. This is just what the plotters had feared, and their attempts to scare him off now turn into attempts to get him out of the way any any cost.

by Convention time. If you think you're in the market for any of this, why not try to make it out here? The 18th Annual West Coast Science Fantasy Conference (WesterCon 18) is being held at the Edgewater Inn in Long Beach, California, on July 3-5 (Sat. through Mon.), which is handy if you're on Summer Vacation, or have the July 4th weekend off in any case. In addition to the auction, there is invariably a huckster room at these Conventions, where dealers sell their wares to the fans, and there's been a large amount of rare old comics showing up here over the past few years. (They charge for 'em, but whaddya expect?) This Con will also have a Costume Ball — remember Don Glut winning a prize for his Captain America costume at last year's WorldCon? — where you can troop around dressed as your favorite superhero; plus such added attractions as an s-f Art Show, many panels, lectures, movies & slide shows, a banquet (with Frank Herbert as Guest of Honor), and lots of science fiction authors, all of which you may or may not be interested in. Long Beach is, of course, one of Southern California's famous sunny beaches (and the hot 4th of July weather usually brings out lots of girls), and is right near such places as Disneyland, Knott's Berry Farm, Marineland, and Los Angeles itself, which has attractions too numerous to list here. And you'll probably meet a lot of your fellow fans in person; I'll be there, and I imagine Castora will, too (hey, Phil?), and while I don't know whether such people as Ronn Foss or the McGeehans are planning on attending, I don't believe they live too far away. If you're interested, membership is only $1.00 (checks payable to Rick Sneary), to 5571 Belgrave Avenue, Garden Grove, California, 92641. This also gets you a Program Book, Progress Reports, and such material. If you do plan on attending, let me know so we'll be sure not to miss each other.

THE ISSUE IS THE MAILING!

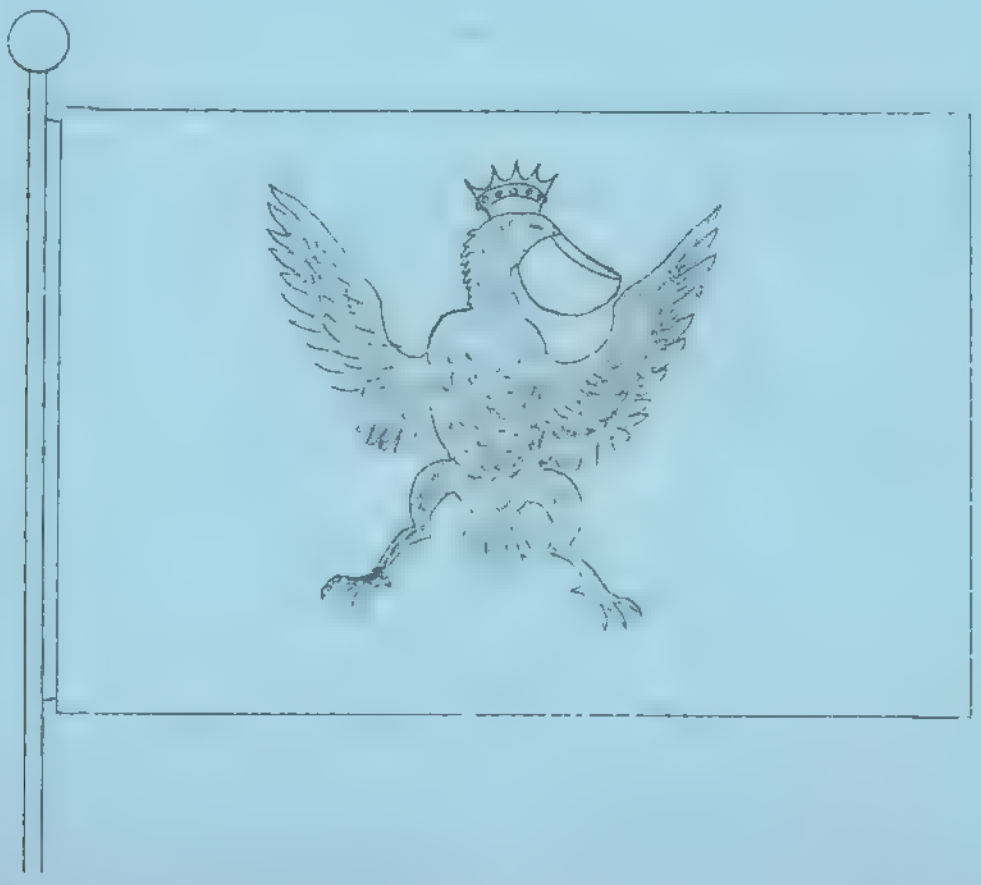
— BEING COMMENTS ON THE LAST MAILING/ISSUE

Jerry Bails — The announced lineup of future JSA-hero reappearances sounds great. Do you know if these appearances in SHOWCASE and BRAVE & BOLD are try-out appearances, preparatory to giving the characters a regular comic of their own, or whether SHOWCASE and BRAVE & BOLD are being turned into straight JSA & JLA team-hero display comics? I'll be interested in seeing how the revived Johnny Thunder is handled; since Schwartz is having the stories written as though the characters are 15 years older than they were when ALL-STAR dropped the JSA, this would make Johnny in his 30's, at least. Can Schwartz still present him as the comic-relief member of the team, the brash teenager, the JSA's answer to Snapper Carr? A "straight" Johnny Thunder would certainly be a change, though. I'll be looking forward to seeing this next JSA-JLA teamup, then. // Adding Wonder Girl to the Teen Titans couldn't make it much worse than it was in its first appearance, as far as I'm concerned. Now all they need is Speedy, Supergirl, Pie-face, Zook, Hawkgirl, and ... (who could they get as the Atom's assistant?); and they'll have a regular Junior JLA. If they do revive the Sandman, they can stick Sandy in the Teen Titans, too, I suppose. The prospect fails to thrill me. // It occurs to me that the offstage resurrection of Zatara could prove very handy to Mr. Schwartz, as an exact parallel to the Holy Grail legend in the Arthurian legends. One of the reasons for the fall of the Round Table was the loss of most of the nobler knights in their quest for the Holy Grail, remember? Mr. Schwartz can use the same gimmick to weed out the JLA in their comic, when he wants to use only five members or so. Where're Green Arrow, J'onn J'onzz, Aquaman, and Batman this issue? Why, they're off on a quest to discover whether or not Zatara is still alive. All sorts of possibilities are presented. // I've seen the article in NEWSWEEK — in the February 15th issue, pgs. 89-90, as I suppose you know by now. I thought it was fairly well done; I was particularly happy with the reproductions of the old comic book covers. Of course, it did play up the more humorous aspects of "the comic cultists" for its general readership, making us sound more like a group of thirty-year-old men who were mentally arrested at age 11, still poring over comics because we haven't discovered any higher form of literature, than a group of students of a specialized form of children's literature (to put it most euphemistically). But did we really expect any more? Incidentally, when the First World Science Fiction Convention was held in New York in 1939, s-f fans almost unanimously screamed of TIME's coverage

of the event that "it makes us look like a bunch of silly kids who're still sitting around in propellor beanies reading SUPERMAN COMICS!" How's our protest going to read? Oh, well, so much for our hopes of a favorable impression with the public.

John Ryan — Thank you for a very interesting look into Australian comicdom. I didn't see your DOWN UNDER, so this is the first I've ever seen on the subject. I've never seen an Australian comic book (discounting a copy of 'KITCHETTY'S PEOPLE [?], which was more a collection of cartoons than a comic book); I <u>have</u> seen several Australian science fiction magazines, and I'm afraid they didn't compare very favorably to ours. It's especially nice to know that your authors and artists are so receptive to Fandom and fans. I wish I had some old issues of FLASH GORDON comics to trade with Stanley Pitt for SILVER STARR artwork. (I wish I had some old issues of FLASH GORDON, period! Incidentally, I understand from a friend at Gold Key that they'll be issuing a new FLASH GORDON comic shortly; also the second issue of THE MIGHTY SAMPSON.) # My complaint isn't as much with Richard Kyle's typewriter as it is with his hektograph. Having been forced to resort to a hekto myself upon occasion, I sympathize with anyone who can't locate any better means of reproduction; but fuzzy faint purple print on top of that micro-elite type <u>is</u> a bit much. #, There's been no word out here of AIR HAWK AND THE FLYING DOCTORS that I know of; I'll keep on the watch for it. ## I don't know the first Australian comic to appear in the U.S., either, but like Agent X, I was under the impression that Felix the Cat was a native American creation. But this is the first time I ever heard that Felix was created by George Herriman instead of Pat Sullivan! **Are you sure you aren't thinking of Krazy Kat, Agent X?**

I think that'll finish it out for m.c.'s this time around. Below is reprinted the national flag of Syldavia, the Kingdom of the Black Pelican, from <u>King Ottokar's scepter</u>. I originally used it on a fanzine with a small enough run that I could color it in by hand, but not on 60 copies! Anyhow, it's black on yellow. My thanks to local fanartist Jack (The Spectrum — he dazzles villains with his blinding shirts!) Harness for drawing it to order.



S H M O Z #2

Shmoz #2, March, 1965. Written for CAPA-alpha #6 by Phil Castora, 1094 E. Howard St., Pasadena, Calif. Published by Tom Gilbert on the LASFSrex, February 22, 1965.

Bails: Right on all counts. I did do the article on All-Star #30 from memory. After several years of not being permitted to have any comics of my own (tho my parents, being realistic, didn't try to stop me from reading my friends'), I finally cajoled my mother into letting me buy one occasionally. As a matter of fact, this was inspired by seeing that issue of All-Star on the newsstand. I have never read All-Star #24, tho a few months ago I had a chance to look thru it briefly. I've never read #'s 25-28 at all. The reason I assigned the place I did for #30 in order of production was that I thought #24 had been a rush job, and #30, originally scheduled for that date (I thought), had been, literally, shelved and forgotten. I never dreamed that they worked that far ahead!

Yes, a Naydel-drawn Flash would not have been an anachronism in 1945 in All-Flash or Comic Cavalcade, but it would have been in All-Star.

In respect to #24, I suggest you check the lettering. If it is consistent thruout, this means either the story was rushed thru (at least the art) so that a rewrite is not noticeable, or that the introduction and conclusion were completely redone. If not, it also was finished, originally, before 1945 and that means that All-Star was a full year ahead of schedule--quite possible, since even with the loss of talent to the draft, there wasn't enough work to keep everyone busy on the pre-paper shortage schedule. (With many titles on the stands a full extra month, the extra sales would have increased the revenue on a per-issue basis.) And as I recall, Mr. Terrific was drawn by the regular (in All-Star) Starman artist, Stan Josephs; and Wildcat by The Spectre's A-S artist, Gallagher.

Why, of course the artists wrote the individual episodes. Joe Gallagher drew, regularly, the Atom and Wildcat. Both straight action, with no super-normal abilities. Take a look at his Spectre episode in A-S #22. Would Bernard Baily have written anything like that? Did he ever? Yet the Baily-drawn Spectre episodes are reminiscent of the early Spectre stories in More Fun, which Fox was familiar with and preferred--he could do more with them. In other words, Fox merely wrote a more or less detailed synopsis, with probably the introduction and conclusion. (Certainly he wrote the splash panel captions.) Want proof?

Take a look thru All-Star #'s 6-8. In these issues, Doctor Fate was drawn, not by Howard Sherman, but by Stan Josephs. Now since Fox had been writing Doctor Fate in More Fun, it would certainly seem logical to assume that the All-Star episodes would be similar. But they aren't. On the other hand, they read a bit like Dr. Mid-Nite and a bit like Johnny Thunder, both of whom were also drawn by Josephs. Or compare Jack Burnley's Starman episodes with Josephs.'

We ought to get together--I jump to conclusions at the drop of the proverbial hat, while you seem inclined in the opposite direction.

By the way, mention of Burnley, above, reminds me of something else you may or may not have noticed. A friend of mine let me look thru his copy of All-Star #13 the last time I was at his apartment. The introduction and conclusion are very interesting. At first glance, Burnley seems to have been very proficient in drawing Our Heroes in the style to which we had been accustomed. Then I noticed that in a couple of panels, one or more of the characters didn't look quite right. The pose didn't quite fit the rest of the picture. And it suddenly dawned on me that Burnley had traced the figures from other sources. (The brush technique was consistent--

they weren't paste-ups.) At the end of the introduction is a close-up of the Spectre in anguish--you'll see the original, larger, in More Fun #67 or #70, or possibly #72.

-oOo-

About the cover: So you want the Spectre back, do you, Mr. Keltner? Oh no you don't. Not really. I know you don't, but I'll have to prove it to you.

Let's review some facts about the Spectre. Certain specific ones. Specifically: (1) Originally, his secret identity was a plainclothesman; later on, this identity was dropped. (2) Originally he was earth-bound, not at his own choice; later, all mention of why he stayed on earth was ignored. (3) Originally, he had all sorts of strange abilities; many of these were dropped and he ended up with a more-or-less standard ration. (4) His appearance was, to say the least, unearthly.

These four statements pretty well describe the Spectre, despite their generality.

They also accurately describe J'onn J'onzz, the Martian Manhunter.

Certainly Julius Schwartz could do a better job with the Spectre than Jack Schiff has done with J'onzz. But just how much better? And who could he get to do the writing? There are three names which come to mind immediately. Jerry Siegel, Bernard Baily, and the Old Pro Gardner Fox.

Fox writes all the Hawkman, Atom, and Justice League stories, plus occasional Flash, Green Lantern, and Batman yarns. Oh, and the Elongated Man. Perhaps 70 pp. a month. What with story conferences, occasional rewrites, and whatnot, I'm sure he keeps busy--and then he has to have some spare time to write detective stories and historical romances. (He's also written a sex-in-suburbia novel, if anyone really cares.) So much for that.

Siegel is out of the question. He'd still be working for Mort Weisinger at heart. (Does anyone want to start a Morty Weisinger Revenge Squad?)

Baily could write the series well enough, but most of his time is taken up as editor and art director of People Today.

HINTS FOR ACHIEVING IMPROVED REPRODUCTION WITH SPIRIT DUPLICATORS

by Jerry Bails

1. To avoid "bleed-through"
   a. Use 20-lb. paper, not 16-lb.
   b. Allow the sheets to dry thoroughly in small stacks of 15 - 20 sheets before running the back side. (I run all the odd-numbered pages first, then come back, usually the next day, to run all the even-numbered pages.)
   c. Use "dead" masters (i.e. old masters that will give weaker copy initially, or new masters that have already been used to run off 50 - 100 copies).
   d. Use white or dark-colored paper rather than yellow, which tends to allow "shine-through."
   e. Turn down the pressure on your machine to the lowest level that will give legible copy.
2. To eliminate type-overs, and other typos and smudges, remove the master from the typewriter, use a razor blade to scrape off the carbon impression from the back of the typing surface, reinsert in the typewriter with a fresh piece of carbon backing, and type over.
3. For sharp, clean, strong copy, use a good typewriter with a good, even touch. Type over any weak characters, but be careful not to punch through the paper. Always type with the ribbon on, so that you may read the copy as you type. Do not set the typewriter on "stencil." This makes proof-reading difficult, and usually causes "punched-out letters."
4. For straight copy (typing) purple masters are best. Black masters usually give fuzzy copy, and are good for only very short runs, while good long-run purple masters can give as many as 500 sharp copies. Remember that old masters may be "dead," and good only for short runs.
5. Many duplicators will not print to the edge of the master, so it is always a good idea to allow 3/4-inch margins at the top and sides of a masters, and a full one-inch margin at the bottom. (I mark the master lightly with a pencil to remind me where the bottom margin should be.)
6. When sending prepared masters through the mail, remember to do your own correcting of the master, reinsert the tissue sheet between the top sheet and carbon backing to protect the master from smudges, and roll (Don't fold) the master and mail it in a tube (such as the tubes that wax paper is rolled on).
7. When preparing drawings or masters, work on a hard, smooth surface (like glass). Use a ball-point pen or hard-lead pencil. Look at the carbon impression in a mirror to see the results of your work. If the carbon has slipped while you were working, solid areas may not come out solid. Then use a fresh piece of carbon.
8. Lettering guides and shading plates are available at most stores selling art or drafting supplies.

DAVID A. KALER

SOUNDING OFF

WHEN I SAT DOWN TO TYPE THIS MORNING, MY TYPEWRITER LAUGHED. AND I HAVE %#"&"#%& SHEETS OF RUINED MASTERS IN FRONT OF ME TO PROVE IT. IF I ONLY HAD A MAGIC INCANTATION TO DO ALL THIS TYPING FOR ME AND WITH NO MISTAKES, I WOULD FEEL MUCH BETTER ABOUT ALL THIS. EVEN MY NEIGHBOR HERE IN THE VILLAGE, DR. STRANGE, CAN'T HELP ME WITH THIS. BUT I AM GOING TO TRY ANYWAY. HOPE YOU WON'T MIND.

THE PAST FEW WEEKS HAVE BEEN FILLED WITH MANY WONDERFUL ITEMS COMING FROM THE COMIC HOUSES OF THE WORLD. AND I'VE HAD A BALL READING THEM, ENJOYING THE ART AND WONDERING WHAT EXCITING THINGS WILL BE HAPPENING NEXT.

WHEN THE FIRST JSA SHOWCASE APPEARED, I GRABBED IT UP AT ONCE. I LOVED EVERY TECHNICOLOR PAGE OF IT. DR. FATE HAD HIS OLD FULL FACE MASK AND THE GLORIOUS BLUE AND GOLD COSTUME TO THRILL ME WITH AGAIN. THEN MINUTEMAN, OPPS! I MEAN HOURMAN TURNED UP WITH HIS POWER PILLS AND PULLED NO PUNCHES. ADD THE ORIGINAL GREEN LANTERN AND ONE OF HIS MOST FAMOUS FOES, SOLOMON GRUNDY AND YOU HAVE AN ALLEY NOMINATION FOR 1965 AT THE BEGINNING OF THE YEAR.

THE FUTURE TENSE SOUND GREAT. BUT I'M WONDERING IF SCHWARTZ WON'T BE MADE. PULLING THE HARLEQUIN OUT OF LIMBO AND ADDING HER TO THE JSA. SHE WAS AN UNDERCOVER AGENT FOR THE POLICE ALL THE TIME A D A DARN GOOD JOB AT THAT. FOR YEARS NOW I HAVE WISHED THAT ALAN SCOTT HAD MARRIED MOLLY MAY I ADD THAT THEY HAVE BEEN WORKING TOGETHER ON THAT OTHER EARTH. ALSO SEEING DOLLY BOUNCE A [illegible] OF HIS HOUSE MANY YEARS. OR IS IT TRUE THAT SUPER-heroes ARE ADVERSE TO HAVING CHILDREN?

AVENGERS #16 WILL PROBABLY [illegible] AND ALSO THIS YEAR. A LINE-UP FILLED WITH HEROES THAT FANS FROM HERE CALLING TO SEE IN A HEROIC ROLE. THEY NOW ANSWER THE RALLYING CALL TO ACTION.

TAKING ADVANTAGE OF THE STORIES THAT THEIR HEROES ARE APPEARING IN OTHER MARVEL MAGAZINES, THEY HAVE [illegible] THE [illegible] COLORFUL CHARACTERS. FOR ONE, HAWKEYE HAS COME FORTH TO ANNOUNCE HIS AIM OF BEING A CRIME FIGHTER IN THE FIRST PLACE. AND WITH THE EVIL MUTANTS OUT OF THE WAY, QUICKSILVER AND THE SCARLET WITCH WERE FREE TO BECOME SUPERHEROES AT LONG LAST. AND THERE IS A HINT THAT THE HULK WILL BE BACK TO ADD HIS BULK AND POWER TO THEIR COLORFUL ADVENTURES.

THE SUBMARINER WAS GIVEN HIS OWN CHOICE OF JOINING THE GROUP AND TURNED IT DOWN. AND THAT LEAVES HIM IN THE DEPTHS OF THE OCEAN TO COME AND GO WHEN HE WILL. SPEAKING OF NAMOR, I'M HOPING THAT LEE WON'T LET WOOD HANDLE HIM AGAIN. WOOD IS A GREAT ARTIST BUT HE TURNED SUBMARINER INTO A FREAK FROM MUSCLE BEACH AND THE PHYSIQUE MAGAZINES. IF I WANTED TO SEE MUSCULAR MEN IN BATHING TRUNKS, I WOULD BUY MUSCLE MAGAZINES. JUST GIVE ME KIRBY DOING NAMOR WITH HIGH BROWS AND DEEP, SHARP FEATURES AND I'LL BE SATISFIED.

WALLY WOOD HAS DONE SOME GOOD THINGS WITH DAREDEVIL, BUT I WISH HE WOULD QUIT WHILE HE IS AHEAD. THAT ALL RED COSTUME ISN'T GREAT BUT THE ART IS. AND PLEASE NO MORE GADGETS FOR HIM TO USE. JUST GIVE DD GOOD ART AND STORIES AND ALL WILL BE [illegible].

I'M GLAD TO SEE BOB POWELL DOING MORE AGAIN. HIS WORK IN THE 50'S WAS GREAT. AND HIS NEW ANT-MAN IS BOTH COLORFUL AND DETAILED. HIS FIRST STORY LOOKED LIKE HE WAS GOING TO IMITATE AND COPY STEVE DITKO STYLE. BUT NOW THAT HE IS ON HIS OWN, IT LOOKS [illegible]

FOR THAT MATTER, ACTION HEROES SUCH AS [illegible] TALES OF SUSPENSE AND [illegible] ARE ABOUT THE ONLY [illegible] ON THE NEWSTANDS [illegible]

J. A.

IT'S ABOUT TIME I STARTED ON GOLD KEY OR WHAT I CALL THEM WESTERN. I LIKE THEIR HEROES VERY MUCH, BUT THEY ARE VERY HARD DISTRIBUTION IN THE NEW YORK AREA. IN FACT, IF YOU CAN FIND THEM ON A NEWSTAND, THEN CONSIDER YOURSELF LUCKY. THAT'S HOW BAD IT IS HERE.

THE TWO BIG COSTUME HEROES THEY PRINT ARE COMING ALONG FINE. DR. SOLAR JUST CAME THROUGH AND CONQUERED THE GIANTISM THERE WITH ALL COLORS FLYING. THE WHOLE STORY WAS FILLED WITH NEW ANGLES AND TWISTS TO PUT IT MILES ABOVE ANY OF THE OTHER STORIES WHERE HEROES HAVE BECOME GIANTS. HARDLY A CLICHE IN THE WHOLE ISSUE.

THE PHANTOM SPENT HIS LATEST ADVENTURE IN QUICKSAND AND MANAGED A GREAT ESCAPE. TOO BAD THAT THE OTHER CHARACTERS, SUCH AS THE CROOKS AND PEOPLE IN PHIL CAN'T BE AS GOOD TO LOOK AT AS THE PHANTOM IS. SOMEHOW I DON'T THINK THAT THE PHANTOM CAN BE DRAWN BAD. AND THAT ILLUSTRATION TO CLOSE THE STORY WAS SUPERB.

RUSS MANNING HAS BEEN WORKING OVERTIME LATELY IN ORDER TO MAKE MAGNUS AND KORAK SUCH GREAT BOOKS. THE STORIES IN BOTH MAGAZINES ARE WELL ABOVE AVERAGE FARE FOR ANY COMIC BOOK. AND WHILE I LIKE THE OCCASIONAL APPEARANCE OF YOUNGSTERS, I HOPE THAT GROUP OF BOYS ISN'T KEPT AS A REGULAR FEATURE IN MAGNUS. HE'S TOO GREAT TO OVERBURDEN WITH OTHER PERSONALITIES SUCH AS THE BOYS WOULD INJECT.

I'M HOPING THAT DC SEES FIT TO KEEP JOHN STELL IN THEIR LINEUP. HIS TWO BOOKS HAVE BEEN EXCITING AND I'M THE ONE WHOSE ALWAYS TELLING THE COMPANIES TO STOP COMMUNIST TACTICS. STELLE HAS A REASON TO BATTLE THEM BECAUSE HE IS A SECRET AGENT HIMSELF.

BUT MY FAVORITE IS GA'S SLEEPER. IT HAS HAD 12 ISSUES AND I'LL I HAVE TO SEE ONE WORD WRITTEN ABOUT IT IN A FANZINE. EVERYONE SEEMS TO BE LETTING A GOOD THING PASS THEM BY, IN ORDER TO REACH FOR OTHER THINGS THAT AREN'T HALF AS GOOD. AND THERE HAS TO BE OTHERS IN FANDOM WHO FEEL AS I DO. I CAN'T BE ALONE ALL THE TIME.

BY NOW YOU MUST KNOW THAT I'M WRITING ON MY SPACE FAMILY ROBINSON. TAKE A LOST SPACE STATION AND FILL IT WITH A FAMILY CONSISTING OF FOUR PEOPLE AND TWO PETS. SET THEM ADRIFT IN DIFFERENT SECTORS OF SPACE WHILE THEY TRY TO FIND THEIR WAY BACK TO EARTH AND THE RESULT IS ADVENTURE.

MONTH AFTER MONTH THIS BOOKS IS LIKE EDGAR RICE BURROUGHS. WE SEE MANY DIFFERENT PLANETS AND PEOPLES, WE GET A FAINT GLIMMER OF HOPE THAT THEY MIGHT FIND THEIR WAY HOME ON ISSUE, AND THEN THEY KEEP ON PASSING PLANETS FULL OF FATE AND EXCITING CIVILIZATIONS. LOOK FOR THIS ONE!

DON'T THINK THAT I GET MY FILL ON AMERICAN GOODIES ALONE. MY SHELVES ARE LOADED WITH ITEMS FROM ENGLAND, MEXICO AND ITALY. AND I HAVE A BALL ENJOYING THEIR ORIGINAL CHARACTERS AS WELL AS THEIR REPRINTS OF AMERICAN COMPANIES.

LA PRENSA HAS THREE ORIGINAL BOOKS THAT I ENJOY. ONE IS A PREHISTORIC TYPE CHARACTER CALLED AZOR. THE FIRST FEW ISSUES LOOKED LIKE REPRINTS OF ROBERT'S TOR. AND IN MANY FRAMES EACH BOOK, AZOR LOOKS LIKE THE ARTIST IS USING ROBERT'S OLD ART TO DRAW HIS OWN VERSION.

ANOTHER TITLE THAT HAS INTEREST IS EL PILOTO FANTASMA. EACH ISSUE OUR PHANTOM PILOT FLIES OUT OF THE CLOUDS TO BATTLE ENEMY CAT LILITS. MODERN JETS AND OTHER MODERN WEAPONS WITH AN OLD BI-PLANE FROM WORLD WAR I. AGAIN THE ARTIST LOOKS LIKE HE IS USING MOVIE STARS PHOTOS TO DRAW THE CHARACTERS, BUT THE SCENES WHERE OUR OLD PLANE OUT MACHS A JET OR SAVES A GROUP OF ORPHANS FROM A BURNING HOME ARE WELL WORTH THE COST OF THE BOOK.

TO COMPETE THEMSELVES AGAINST THE AMERICAN HEROES THEY PRINT, THEY HAVE INTRODUCED RELAMPAGO. THEY HAVE GIVEN HIM A COSTUME SIMILAR TO THE ONE QUALITY'S FLAY WORE. IT'S ALL YELLOW WITH TRACES OF PURPLE HERE AND THERE. AND WITH HIS POWERS OVER ELECTRICITY AND FLYING, HE GETS TO OVERCOME SOME GREAT OPPOSITION.

THE OTHER COMPANIES HAVEN'T BEEN IDLE THIS MONTH EITHER. ACG HAS BEEN OFFERING SOME INTEREST IN SUPERHEROES AND THEY MAY EMERGE INTO COLORFUL CHARACTERS. A FEW MORE MONTHS AND ALL OF FANDOM WILL BE ABLE TO TELL FOR SURE.

THE ONE BIG WINNER THAT THEY HAVE IS HE FLY. EVEN PERSONS THAT USUALLY REFUSE TO TRADE FOR A COMIC HAVE RETURNED TO MY HOME ASKING IF THERE WAS ANEW COPY OF HERBIE. (AND SEEING THE MISTAKE THAT I MADE IN SPELLING HIS NAME, I HOPE HE DOESN'T VISIT ME AND LET GO WITH A LOLLIPOP.) BUT I THINK FICHUS DESERVES CREDIT TAKE IN USING [illegible] IN THE PANELS IN ISSUE #3. THERE COULD BE A GREAT CLAMOR FOR REVIVAL AND I DON'T THINK HE WANTED IT.

MAGICMAN HAS THE BETTER OF COSTUMES COMPARED TO NEMESIS. BUT NEMESIS LOOKS LIKE A NEW WAVE IF HE KEEPS BATTLING VILLIANS OUT OF THE DARK AGES AND CONTINUES HIS AFFAIR WITH LETA TAYLOR. THEY ARE BOTH GOOD ENOUGH REASONS TO MAKE ADVANCE. AND IF THIS SECTION DOES LOSE A HERO, IT'S BECAUSE HERBIE JUST LEFT AND IT'S REALLY DIZZY.

THE ARCHIE GROUP KEEPS COMING AND GOING WITH THE SHADOW. IT ISN'T THE BEST BOOK ON THE MARKET, BUT IT HAS SOME NOVEL TWISTS TO IT AND THE HERO IS STILL AS GREAT AS HE WAS IN THE 40'S. NOW IF THEY WOULD ONLY DO SOMETHING ABOUT THAT COSTUME AND THEIR OTHER VENTURE IN THE HERO FIELD, THE FLY.

THE BIG SURPRISE FROM THEIR GROUP IS MAD HOUSE. SINCE THEY ADDED FUNNY SUPERHEROES TO THE BOOK, THE ISSUES HAVE BEEN INTERESTING. IF THEY KEEP IT UP, MAD HOUSE MAY BE AN ENTRY ON NEXT YEAR'S ALLEY BALLOT IN THE HUMOROUS COMIC SECTION. AND FOR MY MONEY, THEY CAN ADD ANOTHER TITLE TO THAT SECTION BECAUSE THAT IS WHERE IT BELONGS. WONDER WOMAN IS NOT ONE OF THE WORST BOOKS ON THE MARKET. IT IS JUST ONE OF THE MOST FUNNIEST THAT NATIONAL PUTS OUT TODAY. AND IF WE ALL SAT DOWN WITH THE IDEA THAT W. W. IS GOING TO MAKE US LAUGH, WE MIGHT ENJOY OURSELVES A GOOD DEAL. LET'S FACE IT!

[illegible] PRESENTED WITH A TEENAGE BIOP THAT SPEAKS IN RHYME. AND WHAT ELSE IS THERE BUT LAUGHS IN SUCH VILLIANS AS A FIREWORKS MAN AND A MOUSEMAN TO FIGHT A FEMALE HEROINE OF SORTS. THE FUN AND LAUGHS ARE THERE TO ENJOY AND LET'S NOT TAKE WONDER WOMAN AND HER FAMILY SERIOUS ANY LONGER. IT IS JUST NOT WORTH THE TROUBLE.

SPEAKING ABOUT THE HUMOROUS SECTION OF THE ALLEY BALLOT, I ONLY FOUND ONE HERO [illegible] GROUP. AND THAT WAS [illegible]. THE OTHERS ARE ALL JUVENILE FICTION AND SHOULD BE CONSIDERED AS SUCH. MAYBE IF PEOPLE THINK ABOUT IT, WE'LL HAVE A HUMOROUS SECTION AND A JUVENILE SECTION ON NEXT YEAR'S BALLOT. I [illegible] VOTE FOR BOTH DOLLS AND [illegible], JERRY LEWIS, AND [illegible] AS WELL AS WONDER WOMAN AND [illegible] AND I'D [illegible] IN THE JUVENILE SECTION COMPETING WITH THE [illegible] & OTHER CHILD L.'S BOOKS ON THE MARKET.

GETTING BACK TO THE SUBJECT OF THE OTHER COMPANIES, CHARLTON IS COMING ALONG GREAT GUNS. [illegible] 5, [illegible] AND [illegible] ARE GOOD BOOKS. GIVEN ENOUGH TIME THEY MAY STILL MAKE A GO OF BLUE BEETLE, KONGA, CAPT. [illegible] AND [illegible]. I GUESS THE VELOCITY IS JUST WAITING TO SEE IF SON OF VULCAN TURNS OUT TO BE A REVIVAL OF THE OLD SEX HERO, THE FLAME.

I CAN'T SAY MUCH ABOUT THE DELL GROUP BECAUSE I'M NOT INTERESTED IN COMICS DEALING WITH TELEVISION SHOWS. I DO BUY NAZA AND TOKA EVERY ONCE AND A WHILE IN ORDER TO SEE WHAT THEY ARE DOING IN THE PREHISTORIC AND JUNGLE VEIN.

SUPER COMICS GIVE A BIT OF NOSTALGIA TO MY READING WHENEVER I'M LUCKY ENOUGH TO FIND THEM. SO I HAVE TO RIDE BY TIME UNTIL SOMEONE ENDS ALL THE PLASTIC MAN, DOLLMAN, SPY IT AND OTHER ADVENTURE HERO REPRINTS THAT ARE AVAILABLE AROUND THE NATION. WISH SOMEONE WOULD GIVE ME A LEAD ON THEM AND HOW I COULD GET THEM REGULARLY WITHOUT PAYING 50 CENTS FOR AN ISSUE. SEEMS LIKE PEOPLE ARE GETTING TO BE GREEDY AND SPECIALLY WHEN THEY SELL [illegible] 5 AND 10 cents in places.

[illegible] YOU I OLD I CALL THEM WESTERN. I LIKE THEIR HEROES VERY MUCH, BUT THEY GET VERY BAD DISTRIBUTION IN THE NEW YORK AREA. IN FACT, IF YOU CAN FIND THEM ON A NEWSTAND, THEN CONSIDER YOURSELF LUCKY. THAT'S HOW BAD IT IS HERE.

THE TWO BIG COSTUME HEROES THEY PRINT ARE COMING ALONG FINE. DR. SOLAR JUST CAME THROUGH AND CONQUERED THE GIANTISM THEME WITH ALL COLORS FLYING. THE WHOLE STORY WAS FILLED WITH NEW ANGLES AND TWISTS TO PUT IT MILES ABOVE ANY OF THE OTHER STORIES WHERE HEROES HAVE BECOME GIANTS. HARDLY A CLICHE IN THE WHOLE ISSUE.

THE PHANTOM SPENT HIS LATEST ADVENTURE IN QUICKSAND AND MANAGED A GREAT ESCAPE. TOO BAD THAT THE OTHER CHARACTERS, SUCH AS THE CROOKS AND PEOPLE IN PERIL CAN'T BE AS GOOD TO LOOK AT AS THE PHANTOM IS. SOMEHOW I DON'T THINK THAT THE PHANTOM CAN BE DRAWN BAD. AND THAT ILLUSTRATION TO CLOSE THE STORY WAS SUPERB.

ROSS MANNING HAS BEEN WORKING OVERTIME LATELY IN ORDER TO MAKE MAGNUS AND KORAK SUCH GREAT BOOKS. THE STORIES IN BOTH MAGAZINES ARE WELL ABOVE AVERAGE FARE FOR ANY COMIC BOOK. AND WHILE I LIKE THE OCCASIONAL APPEARANCE OF YOUNGSTERS, I HOPE THAT GROUP OF BOYS DOESN'T KEEP AS A REGULAR FEATURE IN MAGNUS. HE'S TOO GREAT TO OVERBURDEN WITH OTHER PERSONALITIES SUCH AS THE BOYS WOULD INJECT.

I'M HOPING THAT GK SEES FIT TO KEEP JOHN ST ELL IN THEIR LINEUP. HIS TWO BOOKS HAVE BEEN EXCITING AND I'M THE ONE WHOSE ALWAYS TELLING 'em. COMPANIES TO STOP COMMUNIST THEMES. STEELE HAS A REASON TO BATTLE THEM BECAUSE HE IS A SECRET AGENT HIMSELF.

BUT MY FAVORITE IS GK'S SLEEPER. IT HAS HAD 12 ISSUES AND STILL I HAVE TO SEE ONE WORD WRITTEN ABOUT IT IN A FANZINE. EVERYONE SEEMS TO BE LETTING A GOOD THING PASS THEM BY, IN ORDER TO BE ON FOR OTHER THINGS THAT AREN'T HALF AS GOOD. AND THERE HAS TO BE OTHERS IN FANDOM WHO FEEL AS I DO. I CAN'T BE ALONE ALL THE TIME.

BY NOW YOU MUST KNOW THAT I'M WRITING ABOUT SPACE FAMILY ROBINSON. TAKE A LOST SPACE STATION AND FILL IT WITH A FAMILY CONSISTING OF FOUR PEOPLE AND TWO PETS. SET THEM ADRIFT IN DIFFERENT SECTORS OF SPACE WHILE THEY TRY TO FIND THEIR WAY BACK TO EARTH AND THE RESULT IS ADVENTURE.

MONTH AFTER MONTH THIS BOOKS IS LIKE EDGAR RICE BURROUGHS. WE SEE MANY DIFFERENT PLANETS AND PEOPLES, WE GET A FAINT GLIMMER OF HOPE THAT THEY MIGHT FIND THEIR WAY HOME ONE ISSUE, AND THEN THEY KEEP ON PASSING PLANETS FULL OF FATE AND EXCITING CIVILIZATIONS. LOOK FOR THIS ONE!

DON'T THINK THAT I GET MY FILL ON AMERICAN GOODIES ALONE. MY SHELVES ARE LOADED WITH ITEMS FROM ENGLAND, MEXICO AND ITALY. AND I HAVE A BALL ENJOYING THEIR ORIGINAL CHARACTERS AS WELL AS THEIR REPRINTS OF AMERICAN COMPANIES.

LA PRENSA HAS THREE ORIGINAL BOOKS THAT I ENJOY. ONE IS A PREHISTORIC TYPE CHARACTER CALLED AZOR. THE FIRST FEW ISSUES LOOKED LIKE REPRINTS OF ROBITT'S TOR. AND IN MANY FRAMES EACH BOOK, AZOR LOOKS LIKE THE ARTIST IS USING ROBITT'S OLD ART TO DRAW HIS OWN VERSION.

ANOTHER TITLE THAT HAS INTEREST IS EL PILOTO FANTASMA. EACH ISSUE OUR PHANTOM PILOT FLIES OUT OF THE BLUE TO BATTLE ENEMY SATELLITES, MODERN JETS AND OTHER MODERN WEAPONS WITH AN OLD BI-PLANE FROM WORLD WAR I. AGAIN THE ARTIST LOOKS LIKE HE IS USING MOVIE STARS PHOTOS TO DRAW THE CHARACTERS, BUT THE SCENES WHERE OUR OLD PLANE OUT RACES A JET OR SAVES A GROUP OF ORPHANS FROM A BURNING HOME ARE WELL WORTH THE COST OF THE BOOK.

TO COMPETE THEMSELVES AGAINST THE AMERICAN HEROES THEY PRINT, THEY HAVE INTRODUCED RELAMPAGO. THEY HAVE GIVEN HIM A COSTUME SIMILAR TO THE ONE QUALITY'S SAY MORE. IT'S ALL YELLOW WITH TRACES OF PURPLE HERE AND THERE. AND WITH HIS POWERS OVER ELECTRICITY AND FLYING, HE GETS TO OVERCOME SOME GREAT OPPOSITION.

IN THE FIRST ISSUE, FOD HANEL-[illegible], A YOUNG SCIENTIST, IS KILLED WHEN AN OVERLOAD OF ELECTRICTY IS SENT THROUGH SOME APPERATUS HE IS WORKING ON. HIS SUPERIOR OPERATES ON HIM AND BRINGS HIM BACK TO LIFE, ONLY NOW HE IS A ROBOT WITH FANTASTIC POWERS. HE STILL HAS HIS HUMAN BODY, BUT HIS SYSTEMS WORK ON ELECTRICITY INSTEAD OF NORMAL FOODS. A REAL ROBOTMAN.

IN THE SAME ISSUE, HE FIGHTS A GROUP OF INTERNATIONAL CONSPIRATORS AND RESCUES A KIDNAPPED CHILD. SINCE THAT TIME HE HAS FACED A SUPER-HUMAN FOE, AN OUTER SPACE VILLIAN WHO USES HUMANS AS AGENTS FOR HIS TAKING OVER OF THE EARTH, A PREHISTORIC FACE OF LIZARD MEN, A ROBOT DUPLICATE OF HIMSELF, A RACE OF MEN ON THE MOON WHERE HE FOUND AN ASTRONAUT AND HELPED A CREATURE FROM ANOTHER PLANET ESCAPE DEATH WHEN HE IS MISTAKEN FOR A MONSTER. AND THERE IS MORE TO COME.

THE ART IS ALL ORIGINAL AND THE COLORING IS GREAT. ONE ISSUE LOOKED LIKE A GOLD AGE WHEN PLASTICMAN HAD TO FACE A GROUP OF ZOMBIES. THEY REALLY WERE AN AWFUL LOOKING GROUP AND THEY ENJOYED THEIR KILLING IN THE BEST WAY POSSIBLE. BUT PLASTICMAN USED HIS LIGHTNING AND SHOCKED THEM ALL OUT OF EXISTENCE.

THE ITALIAN BOOKS THAT I GET ALSO HAVE ORIGINAL STORIES AS WELL AS OLD REPRINTS. THE REPRINTS ARE [illegible]. THE CHARGES THAT THEY [illegible] AND STORIES BECAUSE OF THEIR RELIGIOUS AND SUPERSTITIOUS BELIEFS. FOR EXAMPLE, BATMAN WEARS A RED COSTUME INSTEAD OF BLACK, CAPE, BOOTS AND TROUSERS. THE EFFECT IS GOOD BUT NOT AS MYSTERIOUS AND DEVIL AS THE ORIGINAL BATMAN WAS. SUPERMAN IS CALLED UBERMENSCH AND HAS NO S ON HIS CHEST. HE ALSO WEARS ORIGINAL SUPERMAN TIGHTS THAT HAVE NEVER APPEARED IN THE STATES. I'VE TRIED TO LOCATE MANY OF THESE AND HAVE NOT BEEN SUCCESSFUL. THE MANY OF THE CHARACTERS THAT HAVE APPEARED IN LIGHT AND THE BOLD HAVE BEEN A PART OF THE CHARACTERS THAT HAVE BEEN IN ITALIAN COMICS BEFORE. THE MOST INTERESTING ARE AQUAMAN, AQUABOY, ATOM AND A FEW OTHERS TO THE ITALIAN PUBLIC THIS WAY.

IN THE ALL ITALIAN PRODUCED BOOKS WE FIND ALL SORTS OF HEROES. [illegible] PAGE OF TARZAN EACH ISSUE, A LIFE OF IS PAGES, A [illegible], AND AN INDIAN HERO NAMED SILVERHEART. A FEATURED FAVORITES A BIG BACK NOVEL, SECRET AGENT 003, DAVE DEVIL, the blue falcon (a boy pilot series), AND JUNIOR, A SUPER POWERED BOY THAT BATTLES ALL SORTS OF EVIL. IL MONELLO JET PRESENTS THE MOST HEROES AND IT IS REALLY ALL COMICS, WHILE THE OTHER TWO TITLES ARE FILLED WITH STORIES ON NEW ACTORS, SINGERS, SPORT STARS AND RACING CARS. JET HAS TWO BIG STARS, JIMMY JET AND ATLAS. THE FIRST IS A YOUNG BOY WHO FLIES PLANES AND TESTS ROCKETS. HIS MAIN FOE IS A SCIENTIST THAT USES A ROBOT ABLE TO DISGUISE HIMSELF AS OTHER PEOPLE AND THE BATTLES HAVE BEEN FOUGHT ALL OVER THE WORLD. ATLAS IS ONE OF A GROUP OF MUTANT CHILDREN WITH ADVANCED SENSES AND MENTALITIES. THIS IS THE GOOD VERSION OF THE CHILDREN OF THE DAMNED. THEY HAVE DESTROYED CLOUDS OF DUST THAT THREATENED TO DESTROY CIVILIZATION AND VISITED A KINGDOM OF SMALL PEOPLE UNDER THE POLAR ICE CAP. THE OTHER FEATURES IN THIS BOOK CHANGE EACH WEEK, WHILE THE ABOVE TWO CONTINUE IN CHAPTER AFTER CHAPTER EACH ISSUE.

WHEN BOOKS ARRIVE FROM ENGLAND, I USUALLY HAVE SPECIAL TREATS IN [illegible] AND THE [illegible] FROM THE DAILY MIRROR. [illegible] BLACK AND WHITE OF A [illegible] THE PAPERS. [illegible] WOULD BE TO THE COLLECTORS OF DAILY NEWSPAPER STRIPS. THEY ALSO PRINT [illegible] AND TAKE IN THE SUNDAY STRIP. THEY ARE ISSUED [illegible] AND LIGHT AND THEY ARE ALL [illegible]. I HAVE A [illegible] AND MARVELMAN JR. WHO IS AN OPEN COPY OF CAPTAIN MARVEL COMPLETE WITH MAGIC WORD AND ALL. OF THEIR OWN MATERIAL, I ENJOY [illegible] MADAM, A SUPERHERO ABLE TO CHANGE INTO ANY CHARACTER [illegible] THIS IS GOOD HEROIC VERSION OF CLAYFACE. [illegible] IS ALSO JET-AGE LOOKING AND SPACE AGE TO PROVIDE INTERPLANETARY ADVENTURES GALORE. AND I DON'T [illegible] ON THE WESTERNS SUCH AS EAGLE, LIRA AND TIGER.

[illegible] LUCKY [illegible] THE [illegible] ALL OVER THE COUNTRY AND [illegible]. AND I WANTED TO SAY THAT I OWE [illegible] I WANT TO DO AT ONE TWO I'LL BE MAILING AFTER I'VE [illegible] FIVE [illegible] SIX LETTERS OF [illegible] FANZINES A PIECE. THE [illegible] I GOT A TEN PAGE LETTER [illegible] ABOUT COMICS, THE VILLAGE [illegible] TOPICS.

GOING ON SAFARIS IS ALSO THE [illegible] OF THE WEEK FOR ME. I [illegible] AFTER MONEY AND OF THE [illegible], I'LL BE ON THE OKAY SHERIDAN [illegible] OF [illegible] STORES I [illegible] SOMEONE THAT I NEED AND [illegible] THAT I NEED. I SECRETLY [illegible] THAT [illegible] AND THAT [illegible] WILL DIG INTO, WELL IT'S ALL IN THE GAME AND I LOVE IT.

TODAY IS A GOOD [illegible] I HAVE AT [illegible] ARTICLES THAT I [illegible] A DOZEN THANK YOU NOTES, A HAVE STAMPS STOCKED, [illegible] A JAIL HAS TO DO [illegible] AND THE LATEST ROCKET'S BLAST AND ONE OR TWO OTHERS TO BE D.

[illegible] A FAVORITE [illegible] I'VE THAT THE [illegible] THAT THE [illegible] AND THE [illegible] TO TAKE UP [illegible] AND [illegible] OR THE AMAZING, [illegible] ALLY THE ONE THAT GIVES COMIC AND [illegible] ABOUT COMICS AND [illegible] ALL. BUT WHAT HAPPENED TO [illegible] LITTLE [illegible] SELLING [illegible] ICS, HAVE [illegible] Y ALL TO [illegible] INTO FANZINE EDITORS NOW?

[illegible] THAN [illegible] SMALL [illegible] WITH [illegible] EARNED IN THAT WAY [illegible] MENT. BUT HERE'S [illegible] BEING PUT [illegible] IDEL TO [illegible] AND [illegible] IN FANDOM. WHY [illegible] HAVE [illegible] THAT [illegible] THAT ONE CAN'T [illegible] IN THE FIRST PLACE. AND WILL WE EVER GET [illegible] I [illegible] D, [illegible] [illegible] THE [illegible] THAT CAN'T [illegible]

THAT'S ALL FOR TODAY.

[illegible]micon '65 ComiCon '65 ComiCon '65 ComiCon 65 [illegible]micon '65

If you haven't heard about it [illegible] there make note [illegible] The plans are underway to give you two days [illegible] letters are out to all the comic [illegible] [illegible] the [illegible] and the [illegible] [illegible] need now as you. Where will you be [illegible] [illegible] [illegible]

WHIZ-BANG
Rick Weingroff

I suppose that for the new comic reader, the world of super heroes is an exciting one. The gaudy, gallant, modern-day Sir Galahad's flash across pulp page after pulp page, rescuing fair damsels, succoring entire nations, and slaying deadly dragons. But for the old comic reader, me and myself, all is not so shiny and bright. Indeed many of the costumed protectors seem to be merely spelling puppets, doing their stunts, their dances, their tricks, before a mass audience of approximately 225,000.

COMIC BOOK MAXIM #1: If you've seen one Superman, you've seen them all. Since all super heroes are derivative of Superman, maxim number one must surely be true -- the Flash is just Superman without flight or X-Ray vision, and Captain America is just Shazam sent with muscles and a teenage companion. COMIC BOOK MAXIM #2: As the law of diminishing returns, the more super heroism you have, the less you want of it. Surely the case of Superman is a perfect example of this maxim, for with all the Superman stories that are now available, I, among others, want none of them.

Because of Comic Book Maxims one and two, the lifeblood of the comic industry is change, constand and rapid. A well-written story is always interesting, and good art is awe-inspiring, but the comic industry needs new ideas and changing formats to survive. Indeed, no successful comic character has ever succeeded without change, in one form or another. Superman, over the years, has changed drastically; he is still metamorphosing, in fact. Batman has changed, The Flash has changed; both are still changing. Captain America changed, Captain Marvel changed, the Blue Beetle changed. All successful heroes changed because without change, the stories are all the same and the hero could not survive.

An analysis of the modern comic industry would, of course, show the continual change which is going on. No title now being published is exactly the same as it was when first published. No hero has exactly the same personality, and none of the plots are exactly the same in style as those of the early days of the heroes. Of all the companies of today, Marvel Comics is the most amazing in terms of change. For Marvel will change as fast as an attacked chameleon, always ready with a switch to replace the last switch.

A simple perusal of the Marvel line will reveal the flux which has taken place in just the last couple of months. Namor battled Daredevil. Reed Richards finally popped the question to Sue. Bucky returned to fight along side of Captain America. The X-Men journeyed into the new world of Ka-Zar. The old Iron Man battled the new Iron Man. Bob Powell took over the artwork onthe Human Torch and Giant Man. Giant Man acquired a new uriform. Larry Ivie wrote a Torch tale. The Red Skull was revived. The originoof Captain America was recounted. Zemo was killed. A member of the Howlers was scheduled for death. Thor stood trial in Asgard. Vince Colleta inked Sgt. Fury. And so on..The list is endless, for any given month will reveal at least five new developments.

[illegible] their uniforms.

National [illegible] been accused of being too static. The heroes have been criticized, by [illegible] as lifeless blobs responding to the [illegible] and the author's strings. However, in recent months, the [illegible] has begun to vibrate.

Strange Adventures, for instance, was given a "new look" when Gil Kane handled a couple of well-written stories. Green Lantern acquired a new costume. Adam and Eve [illegible] and up. Zatanna visited Hawkman. Green [illegible] and Arrow [illegible] up. Metamorpho was created. The Challengers were given new uniforms. Bob Hope and Jerry Lewis were given "new looks." There was a new double-dash adventure. The Spook and Solomon Grundy were revived. It is only a matter of time before Barry Allen is forced by convention decency to carry his head. Aquaman took the plunge. Wonder Woman turned over her costume to Wonder Girl.

Change is the important thing, and so long as National and Marvel continue to change, they have nothing about which to worry. The older fans, with pulp paper in our blood, will remain interested spectators. And the new fans, unfamiliar with the heroes, will be intrigued. COMIC BOOK MAGIC: The change is worth a thousand words.

New conclusions can be drawn from the recently published sales figures. Because [illegible] only six or seven figures, it is obvious that any [illegible] to [illegible] the whole national stands is purely hypothetical. However, a look at some of the other comparables brings up several interesting points.

First, one rumor about Gold Key can be ended once and for all. Somewhere along the line, fandom was told, and believed, that Gold Key required a comic to sell 300,000 copies before it could become a regularly published magazine. For nearly a year, we in fandom labored under this belief. However, this year's sales figures published by Gold Key have so far revealed only one comic which sells over 300,000 (Uncle Scrooge), and, although I've been able to check only 15 titles, the titles which I have checked are the titles which should be selling the most. Even Mickey Mouse is now selling only 238,000.

Second, another rumor which was started about Gold Key seems to have been discredited, not only by a Gold Key editor but by sales figures. According to TCR #21, "It's definite -- after the issue which goes on sale in December, Doctor Solar will be suspended." I don't know who confirmed the rumor, and I don't know what the sales figures were at the time, but as of 1964, Doctor Solar was outselling Magnus, Mickey Mouse, and the Phantom. If ANY title were considered for discontinuation, it would not have been Doctor Solar, as the sales figures confirm.

Third, it is interesting to note that most of the Gold Key titles I have been able to check have had a higher average sales figure than

[illegible] issue published [illegible] Marvel show a rise of [illegible] in the sales of the last issue (nearest to filing date) [illegible] explanation that I can come up with for this apparent [illegible] (for I don't believe that old Key is losing sales quite as rapidly as the figures would indicate) is that the Marvel figures were filed on the last issue published in the summer (the peak buying period when one-fourth as many issues are sold) while Gold Key waited until its winter issues came out to file the returns.

Fourth, unless Casper the Friendly Ghost is selling extremely well (it being the only major title that I haven't been able to check as yet), Superman is the nation's largest selling comic book. Several years ago, the Man of Steel's comic had reached a figure of 810,000 sales, but dropped when the price went up two cents to 720,000. Most comics have now gotten over the effects of the price change (only Gold Key remains in a lethargy of the major publishers), and sales are somewhat back to normal. We may assume that Superman has shown a rise in sales.

Fifth, the power of the Fantastic Four is enough to overshadow mediocrity. Strange Tales, obviously because of the drawing power of the Human Torch and the Thing, is the biggest seller of the four Marvel variety magazines (including Tales to Astonish, Tales of Suspense, and Journey into Mystery). In fact, Strange Tales sold nearly 5,000 more copies than its closest competition (Astonish and Suspense at 207,000 each). The mediocrity involved in Strange Tales is rather simple: the stories for the Torch and the Thing have not been nearly as good as they could be. Doctor Strange is not a major draw power for one title, lacking a major cover spot for the most part, and we must assume that the Fantastic Four is what really is causing the higher sales.

Sixth, the Fantastic Four is so popular with Marvel readers, and has built up such a loyal following that the Strange Tales title logo has not made a bit of difference to success. One would assume that because Giant-Man, the Hulk, Iron Man, Captain America, and Thor each given title billing on their own comics that they would attract more readers simply because of the logo. But Strange Tales, minus separate logoes for the Torch, the Thing, and Doctor Strange, is still outselling them.

Seventh, we may never know just how successful the Fantastic Four is. Obviously sales will never be publisheduunless there is a change in postal regulations; none of the important Marvel titles have to publish sales figures (FF, Spider-Man, Avengers, X-Men, Sgt. Fury, and, probably, Daredevil do not need to publish sales figures). The only approximation we have of the sales figures for the FF is now a year old. Stan said in a letter column that a quarter of a million readers buy each issue. I don't know how closetthat figure comes to actual sales, but it is all we have to rely on right now.

Finally, we may safely conjecture how well Marvel magazines would sell if they had good distribution. JGB (in Slam-Bang #3) explained that one reason Marvel doesn't sell as well as it could is distribution. However, Marvel, with poor distribution, did almost as well last year with it few titles as National. Given good or excellent distribution, Marvel could probably add 50 ,000 (50,000) to its figures.

[illegible] of all [illegible] art, has always been one of [illegible] for [illegible] interesting [illegible], a bit of comedy, [illegible] action, all perfectly [illegible] to me to be superior to the Toren, and to Kent-[illegible]

The introduction of Captain America [illegible] cosmic guise a bit better, of course. [illegible] there is still quite a thrill [illegible] across the [illegible]. And I can't help but wonder what the sales figures of this comic will be [illegible] Strange Tales will place second [illegible] Captain America.

But Stan doesn't seem to have quite his touch with the Captain America series just yet. At first, the stories were an insult for Cap's muscles. A fist-fight was enough from an ordinary American villain, but to ever [illegible] by superior fighting strength, stealthy secret [illegible]. The stories never seemed to have much point, unless you cared for continuous, unmotivated **action.**

Possibly realizing that the future of such stories could not be great, Stan re-created the origin of Captain America and has now hampered him into a series of World War II stories. Though the stories are not bad, I can't help but feel that the future of Captain America is in the present. Without a present existence, Cap's existence in the Avengers is open to debate -- is he only capable of existing when aided by a group of super heroes. And what about his personal life (it's curious to find out how he has been paying the rent and buying his **food since he has no occupation)?**

As good as the new seriesis, I am looking forward to the day when Lee decides on Steve Rogers's new occupation and brings the series **upto-date.**

RANDOM THOUGHTS: The recent Strange Adventures stories illoed by Gil Kane were excellent, surprisingly enough. The Peter Hawkins story which was used far surpassed anything Julie and Sekowsky produced, and I would easily believe that the story was actually handled by Julie but never printed. Kane's art was superior to anything he (or Sekowsky, for that matter) has done in over two years. The second Kane story, "The Ten-Ton Man," was equally entertaining. In fact, a continuation of the series might be interesting -- The Adventures of Peabody in Search of Fame. . .I'll repeat what I've said many times in the past: only when Gil Kane inks his own work can we expect him to regain the style which he once possessed. . .Did you notice that Mr. Peabody resembled Wally Cox, and that the Atom recently met a police chief who bore a striking resemblance to Broderick Crawford. . .Just for kicks, to end this contribution, let's look at Superman's latest adventures. He traveled into the past with the Legion of Super Pets, who talked to themselves almost as intelligently as Superman talked to them, to gain revenge on a animal hater. Next, he appeared in a story narrated (so help me!) by a chunk of kryptonite. He then judged a baby contest. Next he was permitted in court to answer his questions in writing. Of course no issue would be complete without his game of mouse and cat with Lois and Lana --who does he really love? Well, I guess you get the idea.

WANDERING MINER

DERRILL ROTHERMICH

Right now I can't make up my mind whether this school is for me or against me. I have just finished an hour-long 10-page quiz that tops anything yet. So to try to return to the bright side of things I have decidec that this is the perfect time to write this article for Kappa-Alpha #6.

I realize that most of you have never heard of me nor read any of my articles which is very understandable because I have only very recently become an active member of comic fandom. For the last 15 years I have been collecting comics with a great passion. Through this time I have witnessed the fall of EC and the rise of the Second Heroic Era; the rise of Marvel and the fall of DC. As a matter of fact, I quit buying most of the DC titles over a year ago and only buy Hawkman, Batman, and Flash regularly. However, it is not my purpose in this article to present a discussion as to the faults of DC but to provide an introduction of myself to the other members of K-a.

Several years ago I was introduced to fandom by a copy of The Comic Reader and Alter-Ego. For some unexplained reason I took no interest in fandom at that time although I did buy some of the fanzines that were being published. Finally I decided that I was passing up a great thing and decided to become as active as my limited time allowed. Arranging to meet Biljo and Roy Thomas in Columbia one weekend last September, I embarked on my career in fandom which I hope to be able to continue in the future.

I had no idea at that time exactly what I would like to do and I was quite surprised when Roy asked if I would be interested in helping him write a Blackhawk article for A-E #8 which is probably on sale at the time you read this. Having had no experience in writing such an article I hesitated to agree but now am glad I did. My thanks go to Roy for printing the article and for his helpful suggestions and to Biljo for opening his collection of early Military issues to me. Being somewhat of a perfectionist I was not quite satisfied with it even though I tried to make it the best I was capable of. The experience of writing this article should aid me in improving on articles for the future. Future articles will not have the narration that was necessary for the Blackhawk piece. I am not one to spurn criticism or suggestions and encourage both so that I can take steps to remedy any faults in this initial effort. Roy will inform me as to the general reaction to it but I would like to hear from members of Kappa-Alpha personally or through their columns.

Roy also encouraged me to join K-a. However, this presented two major problems--one of which has already been solved and the second is only increasing to a greater degree but I hope to solve it in the near future. The first problem was the matter of getting my material printed. Unlike most of you other members, I have absolutely no printing equipment of my own. My problem was easily solved by the printing department at school. They agreed to publish it for me at a very nominal fee. Having my choice of methods I naturally decided on offset for very evident reasons. However, I have already received my warning. This privilege may be revoked at any time. You see, technically this

this is a violation of state law which prohibits state institutions from competing with private industry. However, I have been assured that their will be nothing against my printing this material for K-a. So with one problem solved only my lack of free time can interfere with my future plans.

This semester I am carrying a grand total of 20 credit hours. Those of you in college or who have attended college know what kind of schedule this is. If my plans work out I should have plenty of free time to persue my favorite hobby. However, since my school work continues to be of utmost importance my column may not appear every month. Actually I fail to see why entering college should force anyone out of fandom. Few schools require a schedule such as I have to carry. Yet I still find the time to write and I am sure that others can also. I hated to hear that Rick Weingroff was dropping out of fandom. I really can't see that this is necessary. His Slam-Bang is one of the best fanzines in fandom and I think that it deserves to be continued. I hope that he will reconsider his decision. If nothing else I would like to see him become a regular contributor to K-a.

Attention Paul Gambaccini: Granted! Both Nemesis and Magicman have potential for the future but John Force had even more. However, like him both are probably doomed. Pete Constanza's art is probably the only saving factor at present. Pete probably is the best artist ACG has outside of Whitney and is a great asset the strips. However, the stories are poor and not likely to get any better. The constant use of the Unknown in the Nemesis stories places it in the realm of straight fantasy and destroy any enjoyment that I might have found in them. Without the Grim Reaper, the Devil, and these assorted other characters, Nemesis could concieveably become a strip worth reading but until then Nemesis will only become worse until it is unbearable. In Magicman these elements are absent and he remains fairly good although nothing to brag about. His costume is terrible and the first storries poor. There is little hope for the future of these two because the editors evidently lack interest in super heroes and because they are incapable of producing consistently good stories as they have been proving for years. John Force was a tremendous idea and could have developed into one of the best comics on the market with editorial interest and good stories and art. Unfortunately he received none of these. If ACG was unwilling to devote the necessary effort to John Force to make him a hit, what makes you think that Nemesis and Magicman will be different? I am afraid that both Magicman and Nemesis are doomed before they ever had a chance.

WANTED: If any of you can help me obtain any of my wants, would you please contact me as soon as possible. My address is listed below. Alter-Ego #1-3; Masquerader #1-5; Fantasy Illustrated #1; Fighting Hero Comics #1-8; Rocket's Blast Special #2; Hero #1-3; Star-Studded Comics #3; Komix Illustrated #1-11; The Komix #1, 2; Comic Art #1-5; Xero #1-10

WANDERING MINER #1 is published by Derrill Rothermich, 606 West Eleventh Street, Rolla, Missouri 65401

THE WORLD OF RYANDOM

Published by The Ryans, 12 Barkley Street, Fairfield, N.S.W., Australia
Written By: John - Mastered By: Jan - Ditto Handle Turned By: J.&.B.

The contents of CAPA-alpha seems to get better with each issue -- and Number 5 was no exception. The many illustrations helped to add more variety to an issue/mailing that was already full of variety...and a special "Thanks" is given to Fred (Heavy Water) Patten for including the bumper sticker from the Edgemar Farms advertising campaign. For "foreigners" like ourselves, the odds are against us ever seeing this kind of thing except for the thoughtfulness of Fred. The text from the advertising copy gave us a good laugh... and good laughs are hard to come by, these days. We'd like to suggest that more K-alphans follow Fred's lead and include a bonus or give-away with their contribution/mailing (While we prefer "contribution", we're willing to fall into step with whatever the rest of you guys decide...but let's get it settled, soon, huh?) Possible give-aways that Jan and I would like to see come our way are...A brand new 10 dollar bill (We've never seen one) ...A page of original artwork by Alex Raymond...A mint issue of Buck Rogers #1...A set of photostats of the ALIBAD series from XERO...A copy of Sol Davidson's thesis on comics (Which only runs 1,000 pages!!!)...or a copy of Giselle Mc Kenzie singing "Whistle My Love (From Disney's "Robin Hood"). Actually the latter would not only bring you our thanks, but a pile of Aussie comics/strips/magazines et. in return.

Just to show you how far out of touch we are in the Antipodes, we'd never heard of "Barton Werper"!!! Since this statement has probably made the author of the article recoil in horror, we have a further shock in store for him. We have never heard of David G. Hulan...which is our loss. Not only was David's contribution well written -- it was presented in a most attractive manner. Not being very conversant with the various forms of printing, we don't know whether it's Multilith...Mimeograph....or whatall. However, we do know that we liked it!! We hope to see a great deal more of David's work, in this 'zine, and we hope that he'll let us know who did the delightful illustrations that accompanied the article.

Another K-alphan to be commended on his presentation is our old friend Fred Patten. HEAVY WATER always looks so neat...and is so easy to read...that John has given more than one thought towards selling his lowly Ditto machine and buying a Bruce Helz type Mimeograph. However, the need for colour illustrations in future issues of DOWN UNDER and the "ease" with which Ditto masters can be prepared has swayed the issue, at this time. Obviously, Fred is experienced in the Amateur Press field (as witnessed by his knowledge on the subject, in Heavy Water No. 2) and this experience shows through in his contribution. His "review " of the transcript of the Senate hearing, that covered the comic side of it, was most interesting...particularly the section dealing with the ratings. We hope that no one tells Biljo White that BATMAN got a C and a D...he'll flip, for sure! All the information on the apas was new to us...which may only go to prove how little we know. However, we're inclined to think that most K-alphans will be grateful to Fred for this information...and we're willing to wager that most of you consulted it before answering AGENT-X's questionaire. Before leaving Fred, we'd like to ask him a question. Would John's remarks to Richard Kyle, Tom McGeehan, Dave Castronouvo etc. in the last issue (or even this section here) be typical of the m.c.'s (or i.c.'s) that he spoke about...or did he mean more critical remarks??

And T can always be relied upon for a (actually, that should read "Jerry") worthwhile contribution. John is not one of those who has a great deal of interest in the name of every script that a certain writer has produced for comics. Therefore, he wasn't unduly upset to see Otto Binder's DC Script listing missing from Issue number 5. Since Jerry can never seem to get out of contributing at least 8-10 pages, he made up his quota with SECRETS BE HIND ALL STAR COMICS. Like most fans, we are a bit fed up with reading about the old All Star Comics and the JSA. However when it comes to such authoratative articles, as this one, we can take as much as the author can dish out! Jerry's tracings are "deadly" - and he must rival Ray Miller for accuracy. And, we all know that Ray is about the best tracer in the business. Jan in particular, was most impressed with Jerry's illo of Starman Green Lantern Spectre Flash. Her comments after viewing it, "I think that looks terrific, ...most effective." We, also, owe Jerry a special "Thanks" for doing the masters for our last contribution. Always sympathetic towards the problems of overseas fans, Jerry agreed to assist us with our first contribution until we could establish a quick, efficient way of getting our contributions to him. When you consider that he had already done 14 pages for the issue, it must have taken a big heart to agree to sit down and tap out another 8 pages, ...particularly when you are a hunt-and-peck typer (as Jerry is). We should add that John is not much faster...while Jan acts as a mean key, being a Secretary during the day. Anyway, for the many kindnesses and considerations that you have shown us ...as well as the pleasures that your work has given us...we'd like to go on record as saying that ol'Jerry is the No. 1 boy in the Ryan household.

Although Richard Kyle is still using that microscopic-fonted typewriter, there's nothing "small" about his writings. Dick's writing seems to have woven a magic spell over John--for, this is the first section that he reads, after the hasty flick-through, to see who's contributed. Since he has finished dishing out 'health" to the Marvel Group, we look forward to seeing what he'll tackle next.

Speaking of Dick's writings brings us back to Jerry's questionaire...and the section dealing with "how should new members be accepted." That bit about budding members challenging ANY current member to a writing competition is fine...on the proviso that we aren't challenged by Richard Kyle, Fred Patten, Howard Keltner or Jerry Bails -- should they ever be displaced!!!

In closing off our views on issue No. 5, we'd like to thank Howard Keltner for his fine SELECTED cover...and Ronn Foss for his bacover with a "Message" Also, we'd like to assure Ronn that the Ryan's haven't forgotten him and will be writing as soon as we can get this contribution off our hands.

We've recently discovered a "new" SHADOW!! This one was drawn by Len Lawson in the mid-'40s -- and is not unlike the MASK PILOT, that Bob Jenny used to draw for Popular Comics. The SHADOW appeared in a Shado McGraw Comic that was an OPC Production. In those days, Lawson went in for a great deal more shading than he did when he was doing the LONE AVENGER...and, in general, his Shadow art was far superior to his Lone Avenger efforts. This seems rather strange as Lawson couldn't have been anymore than 17 or 18 at the time. Usually, an artist's work improves...not declines. Apart from Charlton's, Street & Smith's and Frew's (Aust.) SHADOWs, we wonder how many others there have been??? Can anyone, reading, add to the list??

[illegible] ...which is a heck of lot of issues!! ...the long run the comic carried the banner, on each page, "The Phantom ...ubs and ...". This may make some fans drool...but wait until you ...the price! The 16 pages of black and white reprint con, New ...land fans are asked to pay one shilling. Since N.Z. is a sterling area, that ...t they are paying 10¢ a copy!! Even the most ardent Phantom fan would have to admit that this is barefaced robbery.

In December 6, 1968 issue of WOMAN'S DAY there was an article about an Aussie comic collector. The collector, Arnold Keena, scoffs at those of us who collect comics from the early '60s. Says Arnold, "After all, to a genuine comic collector, these are so recent. It will be another 10 years, at least before they have much value to the collectors I know." And just what sort of comics are valuable to the collectors that Arnold knows??? Well, they're English "paper" comics from the 1890's and 1900's. They collect such titles as "Puck" "Rainbow", "Tiger Tim's Weekly", "Chick's Own", "Comic Cuts", "Funny Wonder" (which featured "Charlie Chaplin, King of the Kinema", "Bubble, "The Jester" and so on. We'd complete the list, but we know how annoying it can be to read long titles that are not familiar to you. (John can remember some of the titles from the '50s...but Jan insists that she is too young!) In this collection Arnold has some copies of "Comic Cuts" and "Chips" dating back to the 1890's -- when they sold for a halfpenny each (That's about a cent, these days) The articles also mentioned Bill Hall who trades comics with Arnold. The article says that Bill is one of the few Australian collectors who has made a specialty of collecting old American comics, as well as English. He is quoted as saying, "I swap (Trade) with American collectors, and correspond regularly with the Editor of the "Dime Novel Round Up", a newspaper they have over there just for comic collectors. Now, what we're wondering is if either of these gentleman are aware of Comic Fandom? Since Arnold seems to be interested in only ancient material, perhaps he couldn't care less. But...Bill Hall...now there's a horse of a different colour! Since he has an obvious interest in U.S. comics, perhaps we can snare him into the fold. We'll be contacting him with the hope that he'll swell the rather small ranks of Aussie comic collectors...that is, "modern" comic collectors. If he hasn't seen copies of ALTER EGO, RB-CC, SSC etc., he certainly has some pleasures in store. And while we're at it, can someone give us some details on this "Dime Novel Round-Up" (or trade us a copy)...as it's certainly a new one on us.

Both these gentlemen belong to the "Golden Hours Club" -- who specialise in collecting old English boy's papers (text stories) called "Gem" Magnet" and "Union Jack". Their pin-up boy is Billy Bunter, a fat, greedy schoolboy who made his debut in 1907. This little Club is worthy of an article in it's own right -- but we hesitate to write about it as we are not sure whether other Koalphans would find it of sufficient interest. However, if enough of you twist our arms, perhaps we can include it in a future contribution. In parting, you may be interested to know that the Secretary of this Club is Miss Betty Pate...and the only known Aussie female collector(Jan doesn't count as John does the collecting...while she just reads them!) Miss Pate has over 400 old "Sexton Blake" (A Sherlock Holmes style of Detective) which she inherited from her brother when he went to Hollywood. Perhaps you've seen him on the movies or TV??? His name...Michael Pate.

To conclude this contribution, John has done a brief outline of the RAVEN'S career and it is simply entitled...

THE RAVEN

In last year's wholesale slaughter of Australian comic heroes a number of interesting characters were pole-axed. The artist most affected by this "purge" was PAUL WHEELAHAN, as both his comic-book heroes -- [illegible] & RAVEN -- were sent on their journey to LIMBO. And, as they looked back at those characters who survived them, they must have felt that fate was unkind. The PANTHER had given six long years to comics, producing many interesting supporting characters along the way. His encounters with QUINTINELLA and his right hand man, ZUNI, belong to the classics in Australian comic history. On the other hand, The RAVEN was a comparative new-comer -- having made only ten appearances, before he "shuffled off this mortal coil". However, in those brief appearances we glimpsed the possibilities of a long, successful run for this tragic, hooded figure.

The merits of Wheelahan's art could be argued, back and forth, without getting any clear decision. A rather basic style that favoured bold, firm outlines & plenty of contrast -- you either liked it or you didn't. While Paul's early work was patterned on that of Stanley Pitt (whose work Wheelahan admired) he eventually developed a style of his own. For The RAVEN, this style was ideal -- at least, as far as this writer was concerned. No doubt, assisted by the black and white presentation, Wheelahan was able to impart a certain eerie, sombre, ghost-like quality to this very human character. This effect was most noticible when the story was played out in the misty moors and swirling fog. An excellent example of Wheelahan's art is the splash page of the first issue. Not only is this the best illustration that I've seem from this particular artist -- it is, also, as fine a comic illustration as you'll see in a long day's march.

On the debit side of the ledger, it must be pointed out that The Raven was not a "lively" comic. It often seemed to get bogged down by the lack of action & life. As one of my U.S. correspondents pointed out, "There's an awful lot of saying and not enough doing!!" If you were looking for a "punch-a-page" type comic, then The Raven was not your cup of tea... or coffee, as the case may be. This condition was, obviously, brought about by the plots...and, as is common with most Australian artists, Wheelahan scripted his own work.

I never found that this lack of action lessened my enjoyment of the comic. That Paul Wheelahan is a fine writer, is an opinion shared by many U.S. Fans. In fact, the POV in the 1st issue of DOWN UNDER voted Paul Australia's Best Comic-Book Writer. Just to drive home the point, all three panelists voted for a different story!

Wheelahan's hero was not the slam-bang, dynamic, action-every-panel type of character. He was a man who had suffered a great injustice...a man who found his own brother allied with the dark forces of evil...a brooding, melancholy figure...a wary, lonely man trusting only in the understanding of his faithful companion -- a raven. This was not a man seeking to be in the public eye -- this was a man who wanted to be left alone with his thoughts...and meditate on the role that fate had chosen for him to play.

Since there were only ten issues; and since AGENT X is the only CAPA-alphan that may have read them all; I thought a brief resume of them may prove of interest to my fraternity brothers.

The origin story concerns the Earl of Ravenscourt, who is wrongfully jailed for theft. He escapes from prison and makes his way towards his home, Ravenscourt, with a raven as his guide.

The bird leads him to a secret entrance in the castle wall. He enters...making his way along a stone tunnel until confronted by a heavy door. Upon bursting through, he finds himself in the fabled Lost Treasure Room of Ravenscourt...and the room being plundered by his brother SEBASTIAN!! The young Earl forces his brother to confess that he had "framed" him, with the help of a Curio Dealer. He then banishes Sebastian from Ravenscourt and starts to explore other rooms, previously unknown to him. The Raven calls his attention to a glass case, by tapping his beak on the glass. The Earl finds that the case contains a black broadcloth jacket and a silken mask...and a plaque. This tells the story of the 7th Earl of Ravenscourt, who was a 17th Century Robin Hood and who took the name of The RAVEN...and of a fetchful black raven that was his constant companion. He dons the outfit, evades the policemen who have come to the castle searching for him, and heads for the Curio Dealer's shop. On entering, he finds that the man is dead...and so are his chances of proving his innocence, without implicating his brother. He notifies the police...giving his name as The RAVEN...then returns to the sanctuary of Ravenscourt. Remembering a vow that he had made while in prison, he decides to devote his life to fighting injustice. Thus, the Earl of Ravenscourt died...and The RAVEN was born.

The 2nd issue was called "Fisherman's Ghost". It tells of a condemned murderer who escapes from custody...staggers through the night until he reaches Ravenscourt... where he collapses upon being confronted by The Raven. After he has been revived, he tells The Raven of how he has been wrongfully convicted of murdering his partner in a salvage operation. Together, they return to the village where the "crime" took place and after various encounters with the local inhabitants and a "ghost", they prove the man's innocence.

"Sons of The Reich" was the title of the 3rd issue and saw the return of the Raven's brother, Sebastian, to Ravenscourt. He has been involved with a group in Germany who were intent on reviving Nazism. Having barely escaped with his life, Sebastian convinces his brother of the frightening potential of this group...and The Raven decides to fly off to [illegible]. After parachuting in, he locates the group's underground headquarters and arsenal and eventually destroys it, along with its leader.

The 4th issue saw The Raven in his own playground, the moors of England, and was called "The Highwayman". This was a rather shallow story of how The Raven helped a Lord who was down on his luck, and at the same time solved the mystery of a "Ghost Horseman who terrified the local villagers.

The next issue featured another story of a man "wrongfully" accused of a crime. Entitled "Man from Dartmoor", it saw The Raven outwitting his old "friend" Inspector Blugstone to prove that, for once, the man had NOT been wrongfully accused!!

"Mystery of the Moors" was the story in the 6th issue. Again, The Raven was in his own backyard and the story concerned strange happenings among some ancient Druid ruins ...a search for Merlin's tomb...an Elixar of Youth...and eventual retribution for the unjust.

The 7th issue contained an unusual tale called, "The Ravens Revenge". It begins with The Raven accepting an invitation for a holiday cruise. The owner of a yacht has invited a number of prominant people with whom The Raven finds that he can relax -- for the first time since he escaped from prison. During a vicious hurricane, the yacht's lifeboat is smashed and the host of the voyage take the only dinghy, at gunpoint. The Raven's new friends panic and are soon claimed by the sea -- while The Raven rides out the storm on the battered yacht. The balance of the story concerns The Raven tracking down the owner of the yacht...and his ultimate revenge.

For a short time, in this story, Wheelahan allowed his The Raven a small portion of happiness -- but soon pulled him back to his former lonely existance.

In the next issue, Sebastian was back on the scene again. The story was called, "The Dragon Wand" and saw the Raven, Sebastian and Inspector Blugstone pitted against a group of Chinese who are after the return of a sacred idol. As he had done in The Evil Eye, Wheelahan showed that he was not loathe to make unwilling allies of his main characters. Although not new, it is a theme that always keeps readers interested.

Issue number 9 featured "Peter Pyel at Ravencourt" and introduced Scarlet Lake, the only "hint" of humanity in The Raven's solitary life. The story tells how The Raven assists Scarlet and her mentor, Rodney Riverton. He is repaid by Riverton wounding him and taking off with a series of photographs of Ravencourt, which he knows will bring big money from any newspaper. His act is eventually foiled by the faithful bird that watches over The Raven. Scarlet leaves, promising to return.

The final issue was about a visitor from Venus and entitled "The Man From The Unknown" The Raven engineers a jail-break, to free a professor who has been imprisoned because of his ideas about an impending visit of a man from outer space. The visit does take place -- and although there are a number of illustrations of the Venusian, Wheelahan takes care that you never see his face. Because his face is always kept in the shadows, the story is kept from degenerating into the bug-eyed monster class, so prevelant in stories of this kind. The story closes with Inspector Blugstone, mindful of the prison-break, saying, "Order a double guard at the prison. He won't be **able to do it AGAIN!"**

How prophetic your words were, Inspector. He won't be able to do it again, as, after this issue, Atlas decided to drop their entire comic line. The Raven shall never break into prison again...and I'll never learn if The Raven ever cleared himself,...or if Scarlet returned...or what happened to Sebastian...or any of the other questions left unanswered by this character. All I can do is sit around and **wonder...wonder what might have been.**

For those of you who collect "oddities" about comic-book characters, the following may be of interest. Although the origin story describes his uniform/costume as being black, it never appeared so on any cover illustration. With the exception of the 2nd issue, The Raven's outfit was always depicted as entirely green, with black-blue boots. For some reason or other, the colours were just the reverse in the 2nd issue...and didn't look near as effective. The cover illustration on the 1st issue does not agree with the interior art. The Raven is depicted as being in full costume standing by the doorway of the Lost Treasure Room, confronting a beardless man who is wearing a mask. In the actual story, The Raven is still wearing a guards uniform used in his escape from the prison -- and his brother, Sebastian wears a beard but no mask. A panel on the last page, of this issue, shows a Raven insignia across the chest of The Raven's jacket...this is the only time such an insignia appeared. The Raven's "constant" companion, the raven, was not seen in issues No. 6, 8 & 10.

The RAVEN is not the greatest comic this country has ever seen...however, he was the most interesting, in recent years. It is a great pity that he didn't have the chance to be fully developed, as he had great potential. Just what tune Wheelahan would have played, using his reoccuring Cain V Abel theme, is anyone's guess. My guess is that the tune would have been "Harmony For Sight and Mind."

J.T.R.

By Dan Alderson

	CAPA-alpha #1	CAPA-alpha #2	CAPA-alpha #3
1	G J. Bails ill dis, bus	P H. Keltner ill	G J. Bails & B. White ill
	Y busx, dis	J. Bails bus dis	J. Bails dis, bus
5	W J. McGeehan dis	Y S. Lee serf	P
	G P. Gambaccini dis	G. Fox serf	G
	Y A. Kuhfeld bus	P	W M. Nadel dis, bus
10	W J. McGeehan rev	W H. Keltner 1st	B P. Jackson dis, bus
	M. Decklinger humf	J. Bails 1st	W busx
15	1st	T. McGeehan dis 1st	P P. Gambaccini dis
	G J. Bails 1st	J. McGeehan 1st	G G. Johnson dis
	Y H. Keltner 1st	G J. Bails 1st	P J. Bails 1st
20	P P. Gambaccini aut rev	W	G H. Keltner 1st
	W R. Kyle dis	H. Keltner dis	W E. W. Brill 1st
25		Y D. Kaler busx dis	J. Bails ilx
		W D. Castronuovo dis	J. Bails ilx
		J. Bails dis	B. Spicer bus
30		R. Kyle dis	
		G R. Foss dis ill	
35			

B blue	aut autobiographical & introductory material
G green	bus CAPA-alpha or closely related business
P pink	busx distantly related or unrelated business
W white	dis "discussion" - a very wide & fuzzy category
Y yellow	humf humorous fiction
	ill original illustrations
	ilx copied illustrations - copier is cited
	lst checklists & similar information
	rev reviews
	serf serious fiction

CAPA-alpha #1

1 Jerry Bails cover ill [Solomon Grundy vs Hourman & Dr Fate] -1
2 "Agent X-AECCTCRASIDCIWWS Reporting" [#1] dis,bus 2 *
4 **"Personal Notices" busx,dis -1**
5 John McGeehan "Info Bits, Comments, & Just Plain Gab" dis 2
7 **Paul Gambaccini "Listen Here!" [#1] dis -2**
9 Al Kuhfeld "Comments and Suggestions Re Academy Elections" bus 2
11 John McGeehan "Mandrake the Magician in the Land of X' rev -2+
13+ Mike Decklinger "The Downfall of Comics" humf [reprinted from Plague, 1961] 2
15+ John McGeehan [Zorro checklist] lst -1+
17 Jerry Bails "Data Sheet" pp 1 2 [Otto Binder comic script checklist, part one] 2
19 Howard Keltner "Checklists of Features in Comic Books of the First Heroic Age (c1938-5..)" [#1: Top-Notch C's+Top-Notch Laugh & Special C's+The Hangman C's] lst -2
21 Paul Gambaccini "I Was A Teenage Gambaccini! or Blecch!" aut -1
22 **"Comicdom at the New York World's Fair" rev -1**
23 **Richard Kyle "Wonderworld" #1 dis -4**

CAPA-alpha #2

1 Howard Keltner cover ill [The Justice Society of America: The Atom, Dr Midnite, The Spectre, Dr Fate, Hourman, Starman & Black Canary] -1
2 **Jerry Bails "Heads Will Roll!" bus -1**
3 "Agent X AECCTCRASIDCIWWS Reporting" [#2] dis 6
5 Stan Lee serf [part of a Fantastic Four plot synopsis] 1
6 Gardner Fox & Julius Schwartz serf [part of a JLA script] -1
9 Howard Keltner "Checklists of Features in Comic Books of the First Heroic Age (c1938-5.)" [#2: Jackpot C's, Blue Ribbon C's & Shield-Wizard C's] lst 2
10+ Jerry Bails "Some Notes on Artists and Writers" lst -0+
11 Tom McGeehan "Can You Afford A Tape Recorder?" dis -2
13 "Spanish Captain Marvel Comic Books!' lst 2
15 John McGeehan [checklist of Dell One Shots (through #35), United Features Single Series Comics and David McKay Feature Books] lst -4
19 Jerry Bails "Data Sheet" pp 3-6 [Otto Binder comic script checklist, part two] -4
23 **Howard Keltner "On Zines .... Pro & Fan" dis -2**
25 **David A. Kaler "Comicon '65" busx -1**
26 **"Pet Peeve" #1 dis -1**
27 David Castronuovo "An Evening With Stan Lee" dis -1
28+ Jerry Bails "Agent X AECCTCRASIDCIWWS Reporting" [#2, cont] dis -0+
29 **Richard Kyle "Wonderworld" #2 dis -4**
33 **Ronn Foss "Looking Back - And Ahead" dis -1**
34 cover ill [Captain Marvel at a highly 'idealized' Spanish newsstand] -1

* [AECCTCRASIDCIWWS: Alter Ego, ComiCollector, The Comic Reader, All-Star Index, DC Index, and Who's Who In Comic Fandom ... but what the final S is for escapes me.]

CAPA-alpha #3

1 Jerry Bails & Biljo White cover ill [Alley Oop & Santa Claus] -1
2 Jerry Bails "Agent X-AECCTCRASIDCIWWS Reporting" [#3] dis,bus -5
7 Marc Nadel "Views and Verdict" dis,bus -2
9 Pete Jackson "The Rambling Roamer" #1 dis,bus -3
12 "Fanzine Clearing House II" busx -1
13 Paul Gambaccini "Listen Here!" [#2] dis -2
15 Glen Johnson "Small Talk" dis -2
17 Jerry Bails "Data Sheet" pp 7-8 [Otto Binder comic script checklist, part three] lst -2
19 Howard Keltner "Checklists of Features in Comic Books of the First Heroic Age (c1938-51)" [#3: The Black Hood C's, Pep C's & America's Greatest C's] lst 2
21 E W Brill "An Index of Periodical Literature Pertaining To Comics" 1 lst -5
22 Jerry Bails ilx from Comics and Their Creators -1
24 Jerry Bails ilx from cover of Superman #2 -1
27 Bill Spicer [description of, and call for advertising in, The Official Guidebook To Comics Fandom] busx -1

Activity List and Contributor Index

Bails, Jerry (28,28) 1:1,2,4,17; 2:2,3,10+,19,28+; 3:2,17,22,24
& Biljo White (1,1) 3:1
Brill, E. W. (5,5) 3:21
Castronuovo, David (1,1) 2:27
[Decklinger, Mike (2,2) 1:13+]
Foss, Ronn (2,2) 2:33,34
Gambaccini, Paul (6,6) 1:7,21,22; 3:13
Jackson, Pete (4,4) 3:9,12
Johnson, Glen (2,2) 3:15
Kaler, David A. (2,2) 2:25,26
Keltner, Howard (9,8) 1:19; 2:1,9,23; 3:19
Kuhfeld, Al (2,2) 1:9
Kyle, Richard (8,8) 1:23; 2:29
McGeehan, John (6,6) 1:5,11,15+; 2:15
McGeehan, Tom (4,4) 2:11,13
Nadel, Marc (2,2) 3:7
Spicer, Bill (1,1) 3:27
White, Biljo & Jerry Bails (1,1) 3:1

BY-LAWS OF CAPA-alpha

Effective: March 1, 1965

1. CAPA-alpha (Comicdom's Amateur Press Alliance number one) is an association of comics fans that collectively publish K-∝ a comics-slanted fanzine that is distributed monthly through a Central Mailer (C.M.) to contributing members of the CAPA. (In English letters 'K-∝' may be written 'K-a.')

2. Each member publishes (or arranges for the publication of) his own contributions, and mails them to the C.M. for distribution. (It is recommended that contributions be mailed by parcel post with SPECIAL HANDLING or air mail parcel post with SPECIAL HANDLING for the speediest delivery.)

3. The Central Mailer of CAPA-alpha is: Jerry G. Bails, 22529 Karam Court, Warren, Michigan 48091, U.S.A. He assembles the contributions each month into a single, numbered issue, and mails one copy to each member. All copies are mailed flat in an envelope, by third class mail, unless other arrangements are made.

4. The official deadline for each issue is the first day of each month. Contributions should reach the C.M. before this date to insure the earliest possible inclusion in K-a.

5. The membership in K-a is limited at any one time to 50 members.

6. The official print run for all contributions is exactly 60 copies, allowing for 10 complimentary copies of each issue. (Members are advised to print additional copies of their contributions for themselves, to distribute to interested non-members.)

7. Each member retains the reprint rights to his own contibutions.

8. In any 3-month period, a member must contribute a minimum of 4 pages (2 sheets) of acceptable, printed or duplicated, non-advertising material on any subject of interest to other members.

9. Under special extenuating circumstances, the C.M. may grant a member a 30-day extension to make up his quota under rule 8.

10. Any contribution will be deemed unacceptable by the C.M. if it is illegible, unintelligible, libelous, or illawful in any way.

11. Borderline contributions: Contributions that border on the unacceptable for any reason will be included in K-a by the C.M., but subject to the approval of the membership. If 2/3 of the membership notify the C.M. that the contribution is unacceptable, then the contributor will be notified that the contribution receives no credit toward meeting his publishing quota (as required by rule 8). If necessary, a member will then receive a 30-day extension in which to make up his quota.

(Continued on the next page.)

12. The C.M. may distribute the 10 complimentary copies of K-a to reviewers, fanzine libraries, outstanding prospective members, or interested parties who might comment on or help publicize K-a. Except for libraries, no non-member may receive complimentary copies on a regular basis.

13. A member is entitled to one page of advertising per issue, which may be accumulated to a maximum of four pages. Wherever possible, strictly advertising material will be mailed with, but not stapled in an issue. Any page carrying more than 50% advertising will not count toward a member's quota as required by rule 8.

14. An application for membership in CAPA-alpha shall include an initial fee of $1.00 (to be applied to mailing costs) and a signed statement to the effect that the applicant can and intends to meet the publishing quota.

15. If the membership is full at the time an application for membership is received, the applicant's name will be placed on a waiting list. The membership shall reserve the right to advance the name of any applicant on the waiting list. A 2/3 majority of those voting shall be required.

16. When a vacancy in the membership occurs, the C.M. will notify the applicant whose name appears at the top of the waiting list. Upon notification by the C.M., an applicant shall have 90 days to submit his initial contribution of 4 pages (with not more than ½ page of advertising).

17. An applicant may not receive more than one issue of K-a until his initial contribution has been accepted by the membership, at which time he becomes a member with full privileges.

18. Back issues of K-a will be available for sale only to members who have accumulated bonus credit. No member shall be entitled to more than one copy of an issue. If a copy is lost in the mails, the C.M. will replace it, if possible.

19. A member will receive one bonus credit for each page he contributes above his quota in any quarter, up to a maximum of 6 bonus credits per quarter. A page that is more than 50% advertising will not count as bonus credit.

20. The price of a back issue will be determined in the following manner: 1¢ per page plus a number of bonus credits to be determined by the C.M. on the basis of the supply of and demand for the issue. A list of available back issues with their prices will be prepared quarterly (in Apr., July, Oct., and Jan.) and will be sent to members who request it.

21. Profits raised through the sale of back issues will be applied first to the cost of mailing sample copies and second to the reduction of the mailing charges of all members.

(Continued on the next page.)

By-laws of CAPA-alpha (continued)

22. Mailing costs will be divided equally among all members. The Central Mailer will announce $1.00 assessments as necessary to meet mailing costs.

23. A member's assessment is due within 30 days of notification.

24. Automatic De-CAPA-tation: Except when rules 9 and 11 apply, an applicant or member will be automatically dropped from the membership mailing roster if he fails to comply with rules 8, 16, or 23; and he will be ineligible to reapply for membership for 6 months. Under no circumstances will a member be allowed more than two 30-day extensions in any 12-month period. The third such extension shall constitute de-CAPA-tation.

25. No refund of fees or assessments will be made to de-CAPA-tated applicants or members.

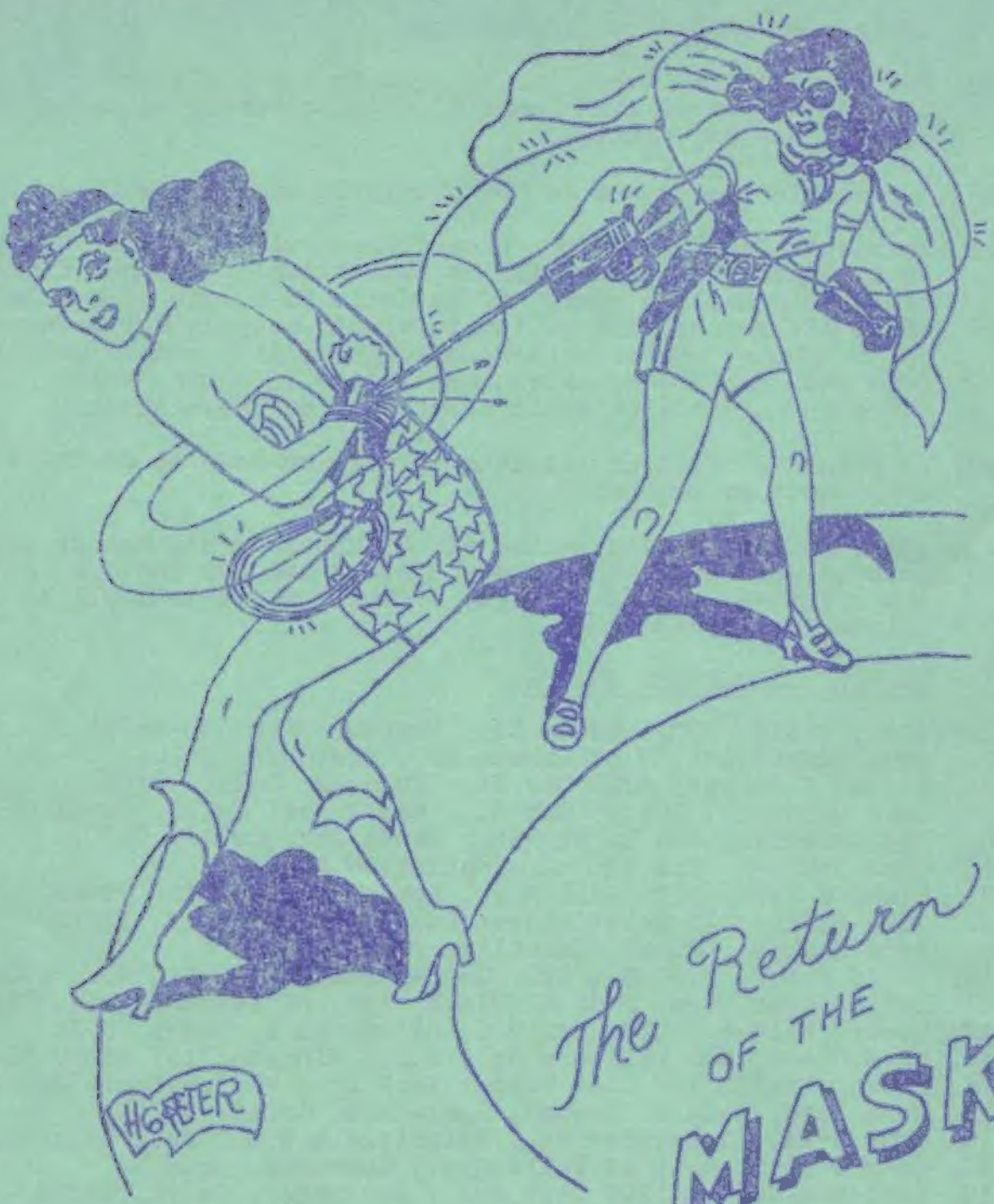
26. After an appropriate period for discussion, any member may propose an amendment to these By-laws and ask the C.M. to call the question. A 2/3 majority of the membership shall be required for approval.

CURRENT MEMBERSHIP ROSTER

1. Jerry Bails, 22529 Karam Ct., Warren, Michigan 48091
2. Paul Gambaccini, 8 Elizabeth Dr., Westport, Conn.
3. Daniel Alderson, 6720 Day St., Tujunga, Calif. 91042
4. John McGeehan, 405 E. 5th St., Santa Ana, Calif. 92701
5. Tom McGeehan, 405 E. 5th St., Santa Ana, Calif. 92701
6. Glen Johnson, Box 126, Crownpoint, N.M. 87313
7. Richard Kyle, 2126 Earl Ave., Long Beach, Calif. 90806
8. Marc Nadel, 512 Westminister Rd., Brooklyn, N.Y. 11218
9. Pete Jackson, RD #1, Danville, Penna. 17821
10. David Kaler, P.O. Box 392, Cooper Station, N.Y., N.Y. 10003
11. Duncan Robertson, 5566 E. Glenn, Apt. A, Tucson, Ariz. 85716
12. Howard Keltner, P.O. Box 246, Gainesville, Texas 76240
13. Al Kuhfeld, 816 Delaware St., S.E., Minneapolis, Minn. 55414
14. Elliot Brill, 107 East Walnut Park Dr., Philadelphia 20, Pa.
15. Ronn Foss, 1624 N. French, Santa Ana, Calif. 92701
16. John Ryan, 12 Barkley St., Fairfield N.S.W., Australia
17. Dennis Richard, 9 La Salle Ave., Lawrence, Mass.
18. Paul Moslander, 1206 31st Ave., San Mateo, Calif. 94403
19. Roy Thomas, Apt. G, 3600 Hallmark Lane, St. Louis 25, Mo.
20. Fred Patton, 1825 Greenfield Ave., Los Angeles, Calif. 90025
21. Raymond Miller, 119½ Longfellow St., Vandergrift, Pa. 15690
22. Phil Castora, 1094 E. Howard St., Pasadena, Calif. 91104
23. Richard Weingroff, 3231 Southgreen Rd., Baltimore, Md. 21207

APPLICANTS

1. Darrill Rothermich, 606 West 11th St., Rolla, Mo. 65401
2. Joseph Wehrle, 539 West Mahoning St., Punxsutawney, Pa. 15767
3. Coreen Casey, LAR 227, 1005 S. Lincoln Ave., Urbana, Ill.
4. Richie Benyo, Box 229, Waller Hall, Bloomsburg State College, Bloomsburg, Penna. 17815
5. Gary Behymer, 1415 Hains, Richland, Wash. 99352.
6. Don & Maggie Thompson, 3518 Prospect Ave., Cleveland, Ohio 44115.



The Return of the MASK*

IN THIS ISSUE

$\sum_{i=1}^{3}$ K-α

By-Laws

Roster

*SEE J.L.A. #35